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National Academy Notes, 1886.

ILLUSTRATIONS, NOTES ON THE PICTURES AND
BIOGRAPHICAL NOTICES OF THE ARTISTS.



457.—A HEAD.—CHARLES C. CURRAN.

CHARLES C. CURRAN,—52 East Twenty-third Street, New York.—Born in Kentucky, 1861. Began art study in 1880, at the Cincinnati School of Design. Came to New York in 1881, and studied in the National Academy and with Walter Satterlee. First exhibited, 1883, at the National Academy.

MEMORANDA.

The illustrations herewith presented are especially interesting in being, for the most part, fac-simile reproductions of drawings made by the artists themselves, expressly for this book. They are not to be considered as works of art, but as *memoranda* merely. The "notes" are prepared with the view of interesting visitors to the exhibition at the time of their visit as well as afterward. They are intended to be descriptive rather than critical. When a note as to the locality of a scene can be given, or when a quotation from a legend, poem or passage of history will add to the completeness of the story told by a picture, it is interesting to have such information conveniently at hand. The notes on color will aid the illustrations in conveying an idea of the pictures to those who cannot visit the exhibition, and will help those who do visit the Academy to recall them afterwards.

The Biographical notices are necessarily brief, but they have a value in showing where and with whom the artists have studied—thereby often affording interesting clue to the development of various characteristics observable in the *technique* of certain of the pictures.

ABBREVIATIONS.

In the biographical notices of the artists are these abbreviations:

N. A.—National Academician.

A. N. A.—Associate of the National Academy

The dimensions given with the illustrations are in inches, the first figures showing the height of the canvas.

The illustrations in this book are, in every case, photo-engraved reproductions from drawings by the artists themselves, except those marked with the †.

Artists providing illustrations of pictures intended for the Annual Academy Exhibitions will kindly send their drawings to Mr. KURTZ, care of the National Academy of Design, Fourth Avenue and Twenty-third Street, New York, *before* March 1st, each year. Mr. Kurtz will examine all drawings so sent, and will use those most suitable for reproduction, provided, of course, the pictures are selected to be hung by the Exhibition Committee. In each case, where a drawing is sent, the size of the canvas should be given, and a brief biographical notice of the artist should accompany it.

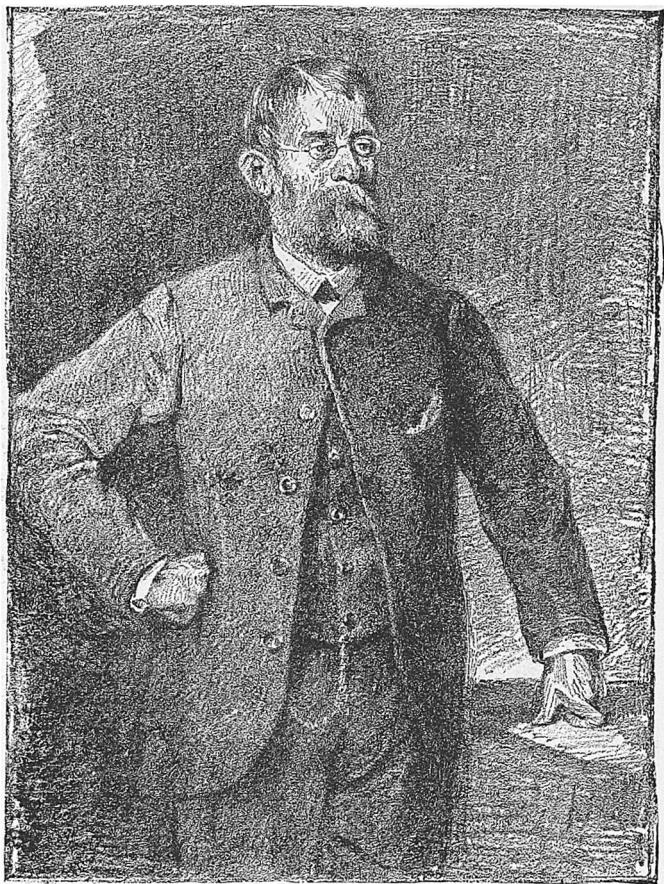


791. VERGILIO TOJETTI.--(See page 113).--A LITTLE ACCIDENT.

(Copyright 1886, by J. M. Mora, Photographer, New York).

Printed from an electrotype made direct from the photograph by the new "Moss-type" process of the Moss Engraving Co., New York.

EASTMAN JOHNSON, N. A.—Born in Maine, 1824. Studied in Dusseldorf, Italy, Paris, Holland, and at the Hague, spending seven years in Europe. First exhibited, N. A. D., 1858. Elected A.N.A., 1859; N.A., 1860.



515.—PORTRAIT OF DR. J. C. DALTON. President of the College of Physicians and Surgeons, New York.

B. R. FRIZ,—139 West Fifty-fifth Street, New York.—Born in New York, 1855. Pupil of the National Academy, 1877-1881; afterward of the Art Students' League, New York. From 1881 to 1884, studied in Munich, in the Barvarian Royal Academy, and under Prof. Loefftz, during which time he was the recipient of two medals of the first class.



781.—A MOMENT'S RESPITE.—(34 x 28).—An old woman pausing in her occupation of apple-paring. - The face, almost entirely in shadow, is well realized in expression and quality; the hands also are carefully studied and realistic. The whole picture is low in tone. Dark blue waist, white cap and sleeves.

ALLAN JASPER CONANT.—51 West Tenth Street, New York.—Born in Chelsea, Vermont, 1821. Self-instructed.



186—PORTRAIT OF THE REV. HENRY WARD BEECHER, Pastor of Plymouth Church, Brooklyn.

(60 x 48.)

IRVING R. WILES,—106 West Fifty-fifth Street, New York.—Born in Utica, N. Y., 1862. Pupil of his father, L. M. Wiles, and of the Art Students' League, New York, and studied two years in Paris under Jules Lefebvre and Carolus Duran. First exhibited, 1879, at the American Water Color Society's Exhibition.



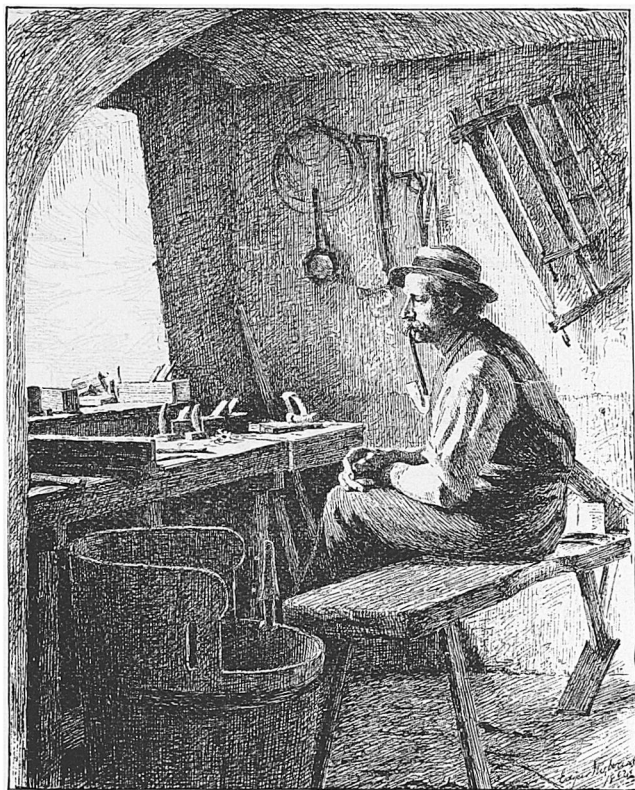
782.—THE CORNER TABLE.—(20 x 26).—A young woman, in a restaurant, removing her gloves while she awaits the coming of a friend, for whom the chair in the foreground is leaned against the table.

MISS C. W. CONANT,—204 Montague Street, Brooklyn, N. Y.—Studied several years abroad.



201.—A SAGE CONVERSATION.—(17 x 14).—A bright midday effect in summer; beyond this the illustration tells the story.

EDGAR M. WARD, N.A.—109 West Thirty-fourth Street, New York.—Born in Urbana, Ohio. Pupil of the National Academy, New York, of *l'École des Beaux Arts* and of Cabanel, Paris. First Exhibited, 1871, at the National Academy, New York. Elected A.N.A., 1876; N.A., 1883.



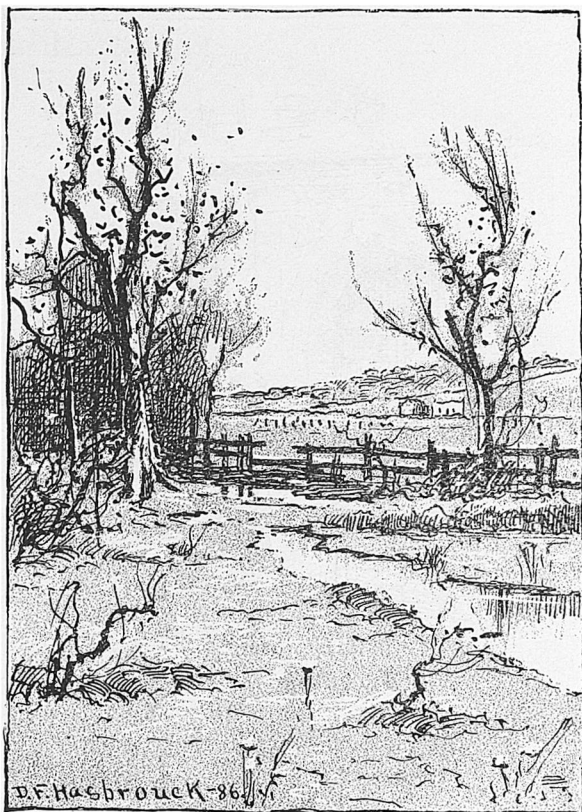
332.—RESTING.—(14 x 11).—A carpenter seated by his bench in front of an open window, through which the light comes with strong effect. The figure is painted broadly, yet realistically, and the various accessories are well suggested.

MRS. ANNIE RENOUE, (*nee* WHELFLEY).—Munich, Bavaria.—Born in Boston, 1852. Studied drawing from 1877 to 1881 in the Munich Academy, and with the sculptor, R. Maison, afterward working in the Löffitz school, and under Prof. Theby in figure, and Hartwick in landscape. Was awarded bronze medal in London, in 1884.



494.—THE PETS.—(16 x 12).—Child feeding pigeons by a Bavarian doorway.

DU BOIS FREDERICK HASBROUCK,—54 Lexington Avenue, New York.—Born in Ulster County, N. Y., 1860. Self-taught. First exhibited, 1884, at the National Academy, New York.



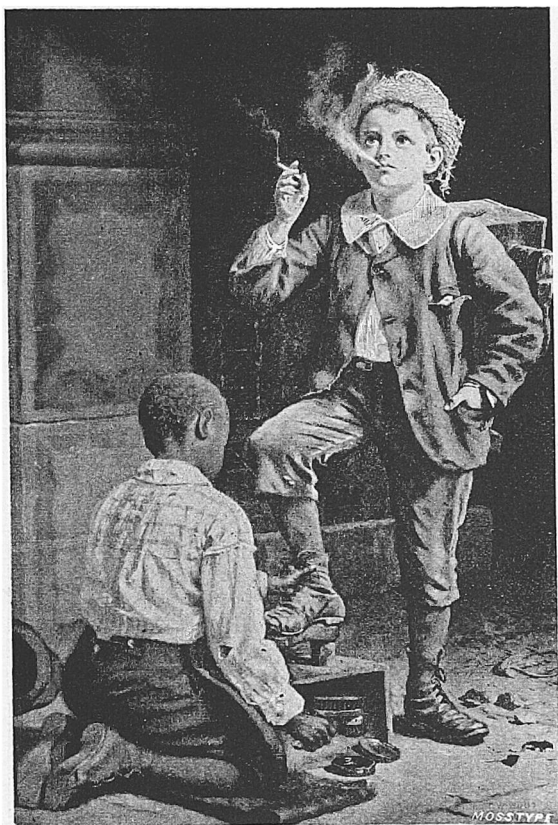
320.—AUTUMN'S DREAMY DAYS.—(17 x 13).—A bright afternoon in early November. Landscape characteristic of Ulster County, N. Y.

WALTER SATTERLEE, A.N.A.,—52 East Twenty-third Street, New York. Born in New York. Pupil of the National Academy and of Edwin White, N. A., New York, and Léon Bonnat, Paris. First exhibited, 1868, at the National Academy, New York; elected A.N.A., 1878. Member of the American Water Color Society, and of the New York Etching Club.



382.—THE FESTIVAL OF FLORA.—(20 x 12).—White robed Vestals, with garlands of roses decorating the bronze altar in the court-yard of a temple. Pompeian red wall, and dark blue sky for a background.

T. W. WOOD, V.P.N.A.—51 West Tenth Street, New York.—Born in Montpelier, Vt., 1823. Studied in Boston, New York, London, Paris, Florence and Rome. First exhibited, N. A. D., 1858. Elected A.N.A., 1869; N.A., 1871. President of American Water Color Society, from 1878 to the present time. Vice-President of the N. A. D., since 1879. Member of the American Water Color Society, New York Etching Club, and the American Art Union; Honorary Member of the British Society of Painter-Etchers.

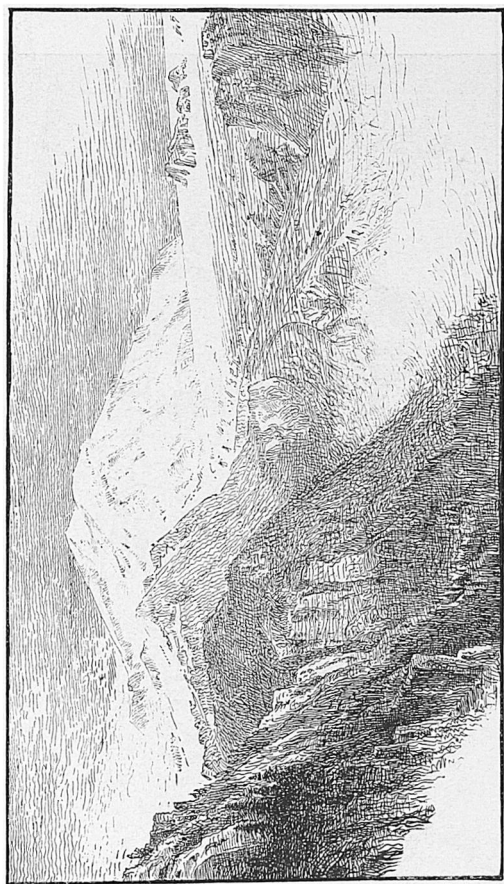


501.—PUTTING ON AIRS.—(30 x 20).

(Copyrighted 1886, by Nichols & Handy, Photograph Publishers, New York.)

This plate was made directly from the photograph, by the new "Mosstype" process of the Moss Engraving Company, New York.

WILLIAM T. RICHARDS.—816 Chestnut Street, Philadelphia, Pa.—Born in Philadelphia, 1833. Studied in Florence, Rome and Paris. Returned to Philadelphia and opened a studio in 1856. Honorary member of the National Academy, and member of the American Water Color Society.



243.—THE SUMMIT OF MOUNT TACOMA, WASHINGTON TERRITORY.—(60 x 34).—Mount Tacoma, formerly called Mt. Ranier, 14,500 feet high, is—excepting some of the Alaska peaks—the highest in the United States. It is accessible from Tacoma, on the Northern Pacific R. R. Snow-fields and glaciers of Alpine character, deep cañons and vast forests combine in a landscape of extraordinary interest.

LOUIS J. RHEAD, —93 South Tenth Street, Brooklyn.—Born in Stoke-upon-Trent, England, in 1858. Studied in the Government Art Training Schools, South Kensington, London. Here he won the National Scholarship in 1879, and the Silver Medal and Queen's Prize, for drawing from life, in 1880. First exhibited, 1884, at the National Academy, New York.



89. — (50 x 80). — *Come unto these yellow sands
And then take hands;
Foot it feally, here and there.* — SHAKESPEARE — *Tempest* : Ariel's Song.

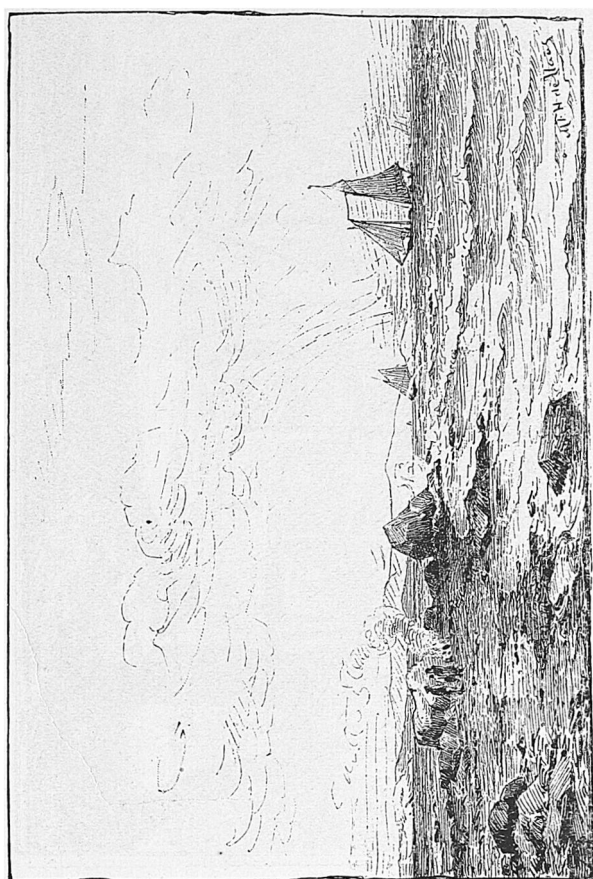
*Court'sied when you have, and kiss'd
The wild waves whist.*
— SHAKESPEARE — *Tempest* : Ariel's Song.

GEORGE INNESS, N. A.,—139 West Fifty-fifth Street, New York.—Studied for a time with Regis Gignoux, visited Europe several times for observation and study, and lived in Italy from 1871 to 1875. Elected A. N. A., 1853; N. A., 1868.



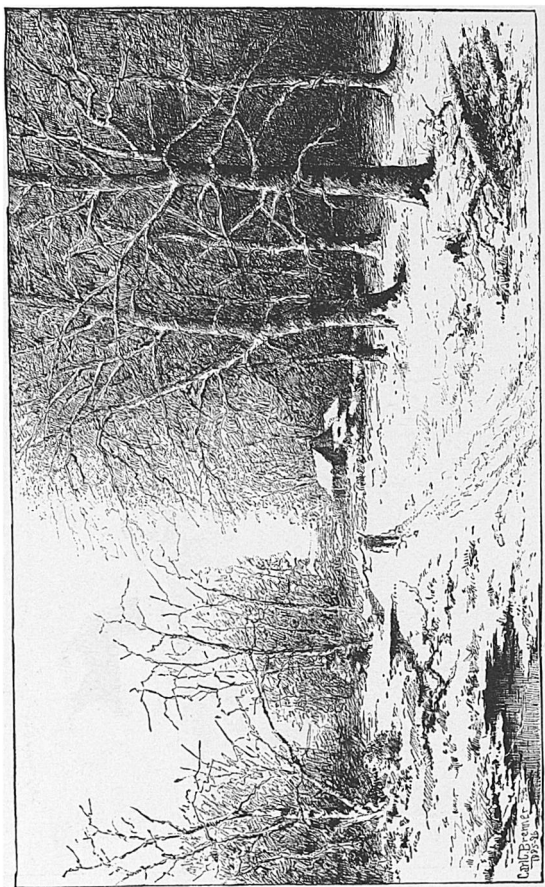
518.—IN THE WOODS.—(48 x 27).—A wood interior in early autumn; the whole in shadow except where the light—not a bright sunlight, however—comes through the branches in the immediate foreground. Cool and quiet in tone, with not only the spirit but the realization of Nature as well.

M. F. H. DE HAAS, N. A.,—51 West Tenth Street, New York.—Born in Rotterdam, Holland, 1832. Pupil of the Academy of Fine Arts, Rotterdam, and of Louis Meyer, at the Hague. In 1857 was appointed artist to the Dutch Navy. Came to New York, 1859. First exhibited 1860, at the National Academy. Elected A. N. A., 1863; N. A., 1867. Member of the American Water Color Society, and of the Artists' Fund Society.



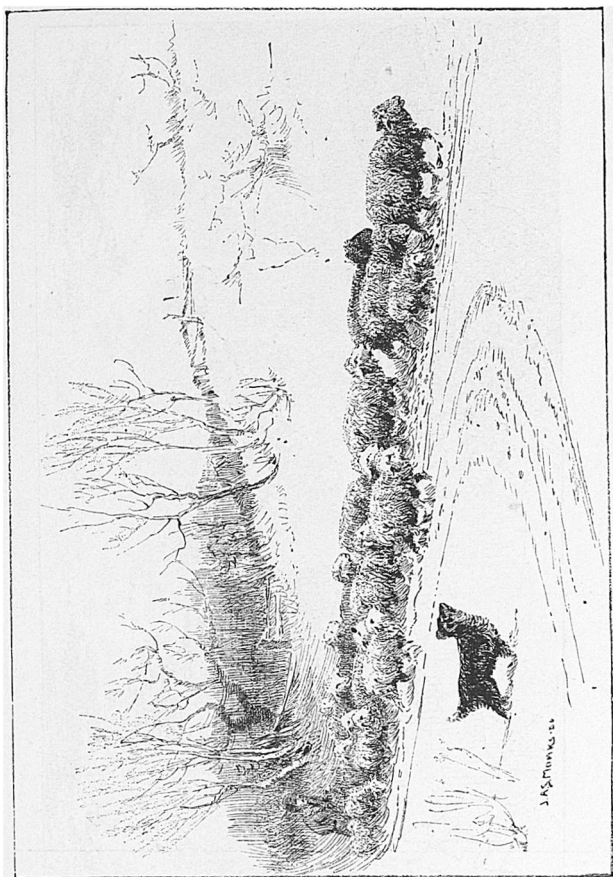
217.—A SUMMER SHOWER.—(28 x 44).—The foreground coast is wet with the rain which has fallen; the shower has passed off to the right. The moist clouds are luminous and full of motion.

CARL C. BRENNER,—Fourth Avenue and Jefferson Street, Louisville, Ky.—Born in Lauterecken, Rheinpfalz, Bavaria, 1838. Pupil of Prof. Philip Frölig. First exhibited, 1876, at the Centennial Exposition, Philadelphia.



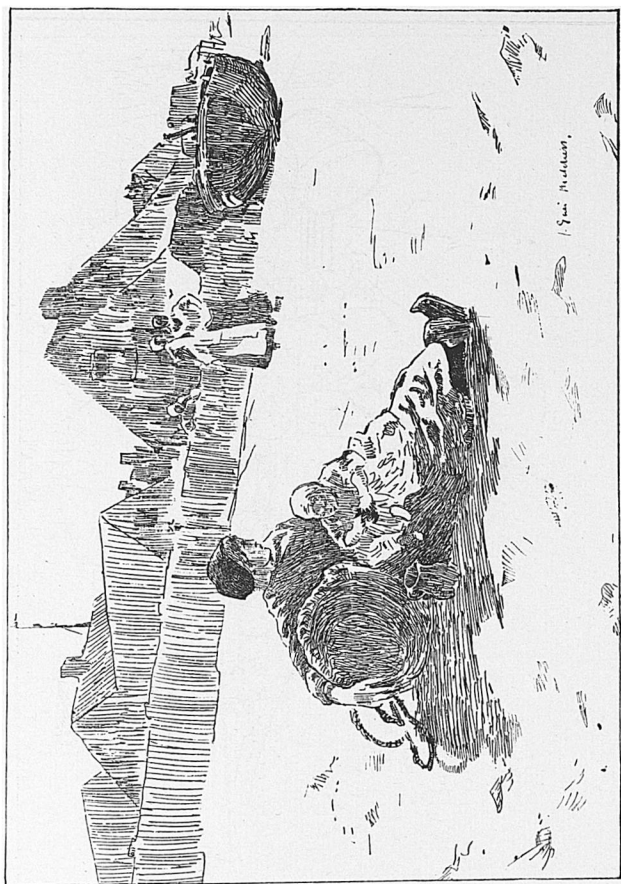
430. —WINTER.—(36 x 60).—A winter scene with warm, bright sky. Ground and beech-woods covered with snow.

J. A. S. MONKS,—Midfield, Mass.—Born in Cold Spring, N. Y., 1850.—
Member of the New York Etching Club, and of the Salmagundi Sketch Club.



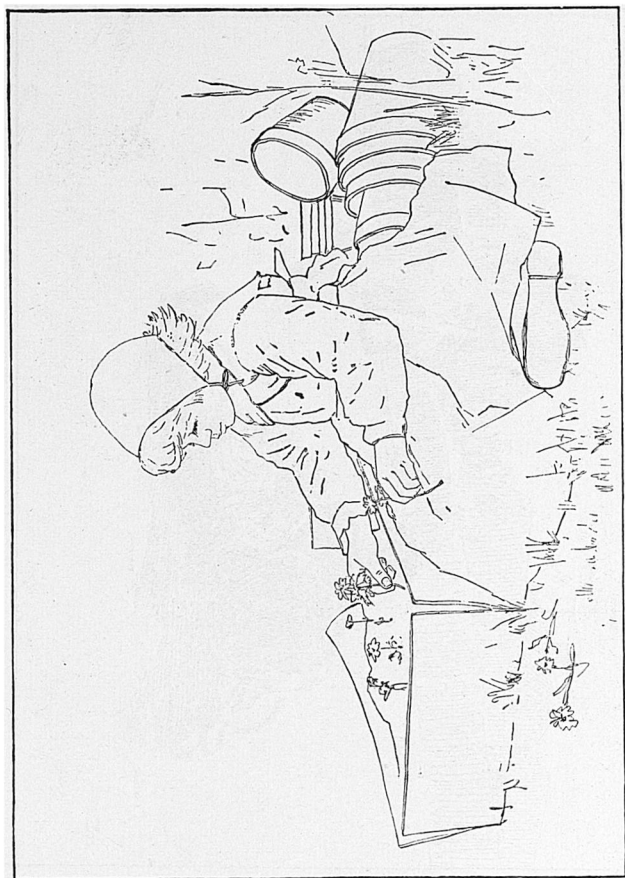
145.—DRIVING SHEEP-- WINTER. (20 x 30).—Flock of sheep driven over a snowy road. Gray, cloudy day. Hillside light against the sky.

J. GARI MELCHERS,—Detroit, Michigan.—Born in Detroit. Pupil of Jules Lefebvre and of Gustave Boulanger.



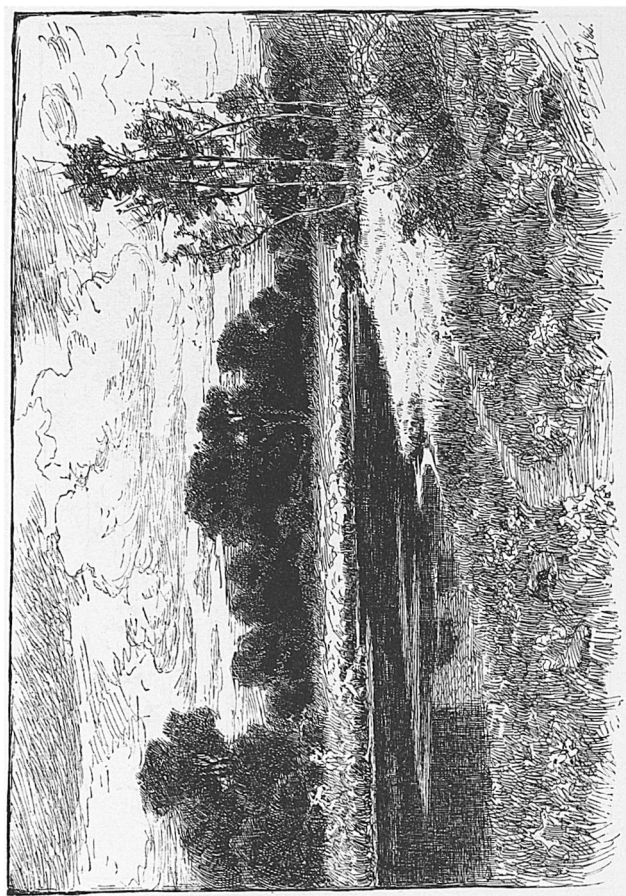
44.—WAITING.—(30 x 38).—View on the Dutch Coast. Fishermen's wives awaiting the return of the boats; sandy beach with red tiled roofed houses in the background.

F. S. DELLENBAUGH,—Ellenville, N. Y.—Born in M'Connelsville, O., 1853. Studied in Munich and Paris.



298.—THE LITTLE GARDENER;—A BRETON STUDY.—(25 x 36).—A Breton child sticking cut-flowers into a box of sand used by her gardener-parents for potting plants. Painted at Concarneau, Finistere.

WILLIAM C. FITLER, —113 East Fourteenth Street, New York.—Born in Philadelphia, 1857. Self-instructed. First exhibited, Pennsylvania Academy of Fine Arts, Philadelphia.



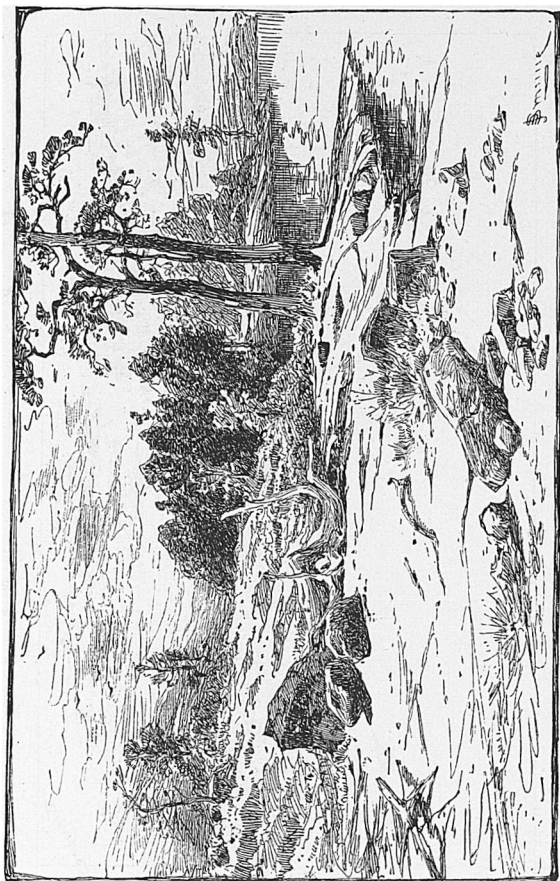
240. —LATE SUMMER.—(16 x 24). — A warm, sultry day in August. Sky filled with cumulous clouds, which cast shadows over a large portion of the landscape. The sunshine illumines part of the middle ground.

CHARLES HARRY EATON,— 52 East Twenty-third Street, New York.—
Born Akron, Ohio. Self-instructed. First exhibited, 1881, at the National Academy, New York. Member of the Salmagundi Sketch Club.



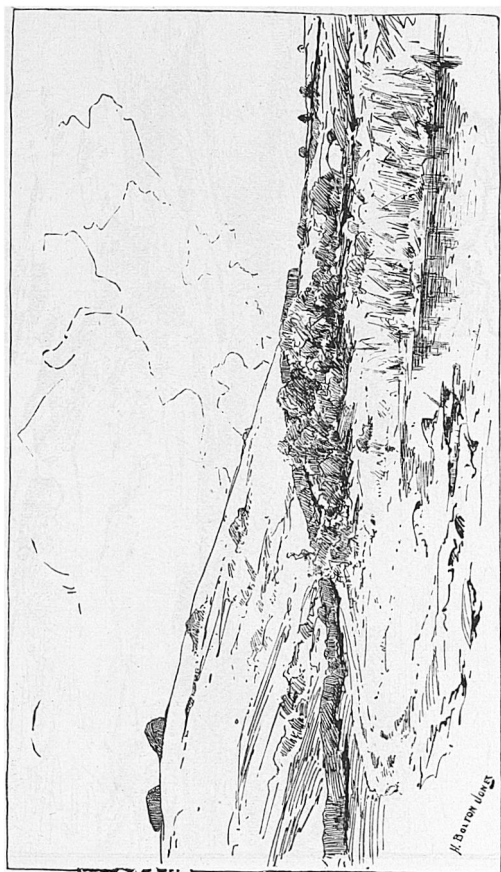
550.—SHIAWASSEE RIVER, MICHIGAN.— (28 x 44).—A view of the river above a dam, giving it the effect of a pond, with a channel winding around through the lilies. The scene is represented as just after a rainy season, when the herbage is particularly bright and green.

JAMES D. SMILLIE, N. A.,—337 Fourth Avenue, New York.—Born in New York City. First studied landscape engraving on steel with his father, James Smillie, N. A., and afterward studied in the National Academy, New York. First exhibited, 1865, at the National Academy. Elected A. N. A., 1866; N. A., 1876. Member of the American Water Color Society, of the New York Etching Club, and of the British Society of Painter-Etchers.



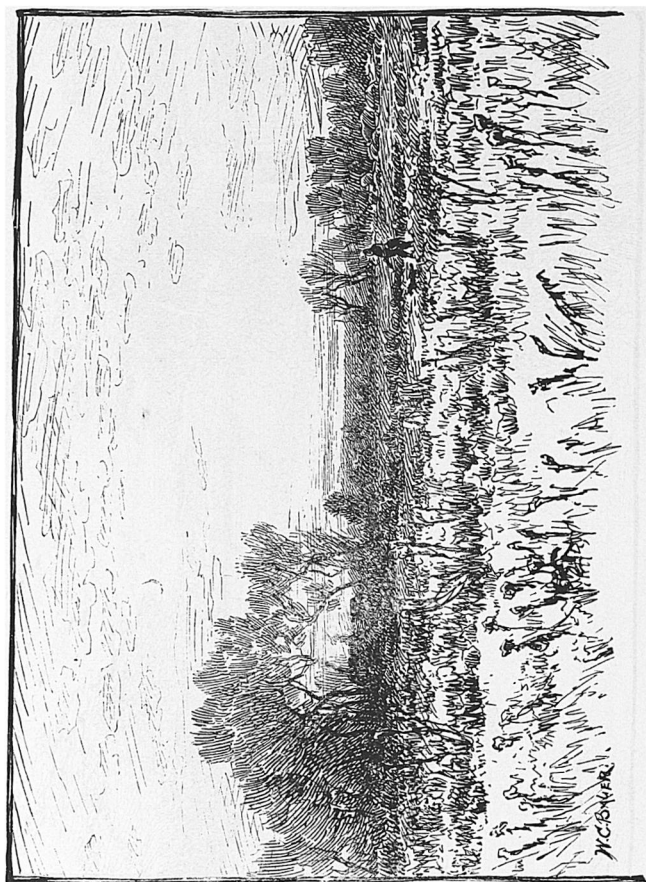
239.—ON HARBOR ISLANDS, LAKE GEORGE.—(15 x 24).—Broad, flat, seamed rock in foreground, gray and lichen-covered. To the left, a bank of bright herbage in October colors, the flanks of Black Mountain discernible in the distance. To the right, in the middle distance, lies the most southern of the Harbor Islands group.

H. BOLTON JONES, N.A.,—58 West Fifty-seventh Street, New York.—Born in Baltimore, Md., 1848. Studied in France, 1876-1880. First Exhibited at the National Academy, New York. Elected A.N.A., 1881; N.A., 1883. Member of the American Water Color Society, the Artists' Fund Society, and the Society of American Artists.



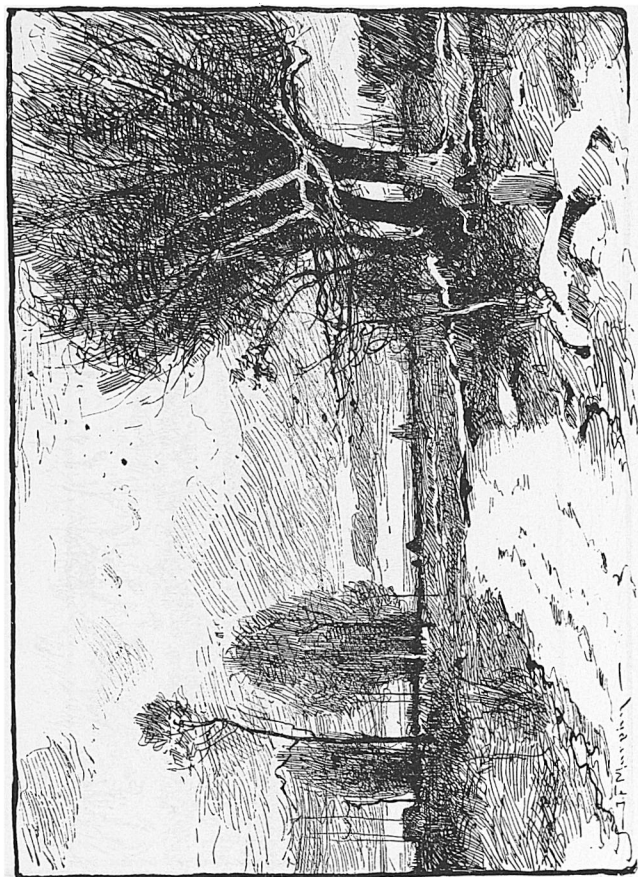
507.—SEPTEMBER.—(24 x 36).—Hilly country, with rocks cropping out at close intervals, tall grasses near a stream in the foreground, and bushes turning crimson and brown. Bright blue sky with light clouds. Very brilliant in light and color.

W. C. BAUER,—1145 Elizabeth Avenue, Elizabeth, N. J.—Born in Elizabeth, N. J., 1856. Principally self-instructed. Visited Europe in 1879, and painted in Bavaria, Switzerland, and other countries. First exhibited, 1877, at the American Water Color Society's Exhibition.



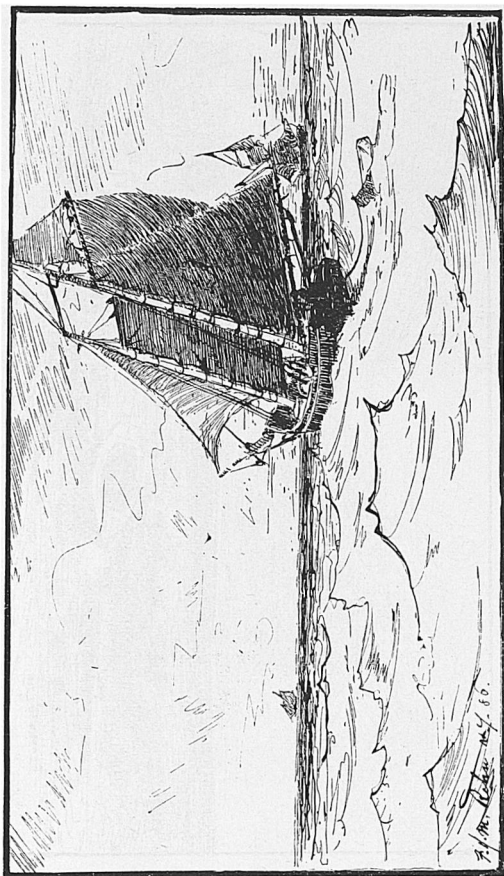
585.—TWILIGHT'S PEACEFUL HOUR—(24 x 36).—An evening effect, low in tone, over an autumnal landscape. Bright streaks of golden sky over the horizon.

FRANCIS J. MURPHY, A.N.A.,—222 West Twenty-third Street, New York.—Born in Oswego, N. Y., 1853. Self-taught. First exhibited, 1876, at the National Academy, New York. Awarded the second Hallgarten Prize, \$200, for his picture, "Tints of a Vanished Past," in the National Academy Exhibition, 1885. Elected A.N.A., 1885. Member of the American Water Color Society, and of the Society of American Artists.



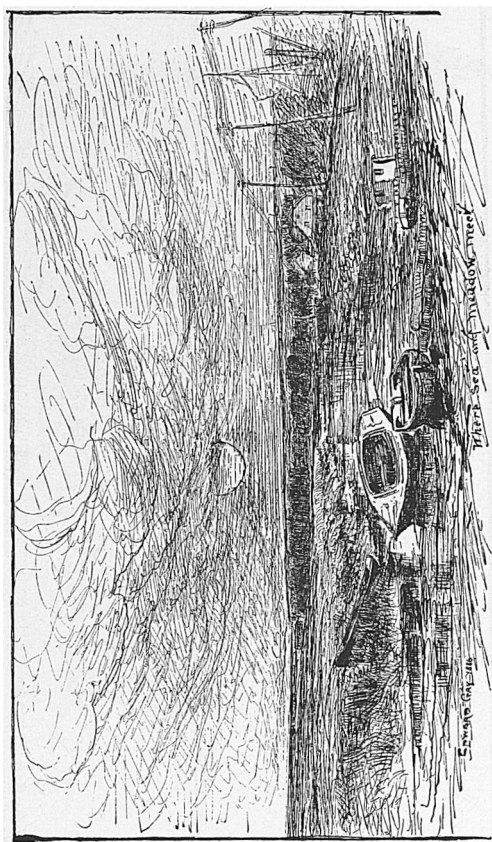
814.—SUNDOWN.—A quiet Autumnal scene with low-toned foreground in shadow and dark sky, except along the horizon, where a gleaming streak of gold lingers after the sun has set.

F. K. M. REHN, 222 West Twenty-third Street, New York.—Born in Philadelphia, Pa. Pupil of the Pennsylvania Academy of Fine Arts and C. Schusselle, Philadelphia. First exhibited, 1879, at the National Academy, New York. Awarded first prize for marine painting, St. Louis Exposition, 1882, and the first prize at the American Art Association's Prize Water Color Exhibition, November, 1885. Member of the Salmagundi Sketch Club, New York.



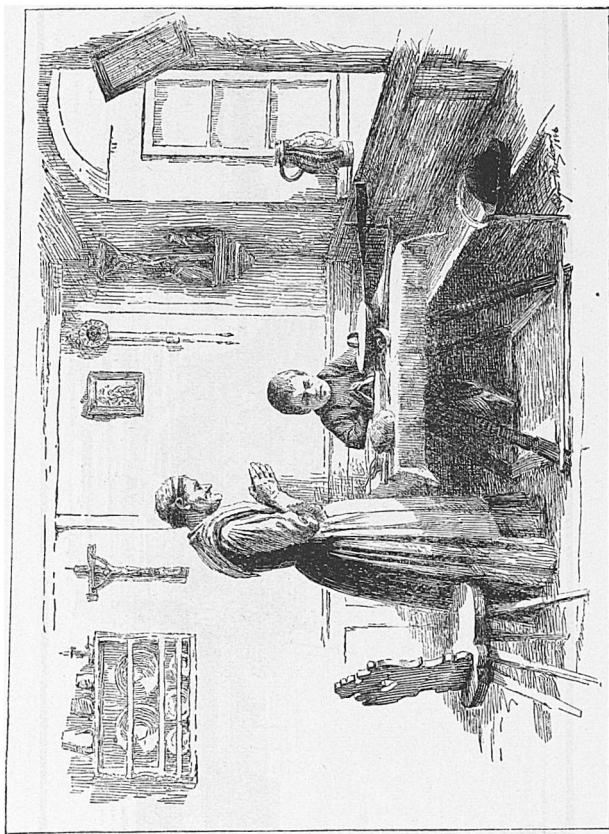
384.—THE THREE FISHERS.—A view on the open sea on a windy evening. The sun is setting behind the spectator, suffusing the sky with a crimson glow. The moon rising behind the clouds over the horizon gives them a yellow tinge.

EDWARD GAY, A. N. A.,—Mt. Vernon, N. Y.—Born in Ireland, 1836. Studied with James M. Hart, N. A., and George H. Boughton. Went to Germany in 1862, and studied under Skinner and Lessing. First exhibited, 1859, at the National Academy, New York. Elected A. N. A., 1870. Member of the Artist's Fund Society.



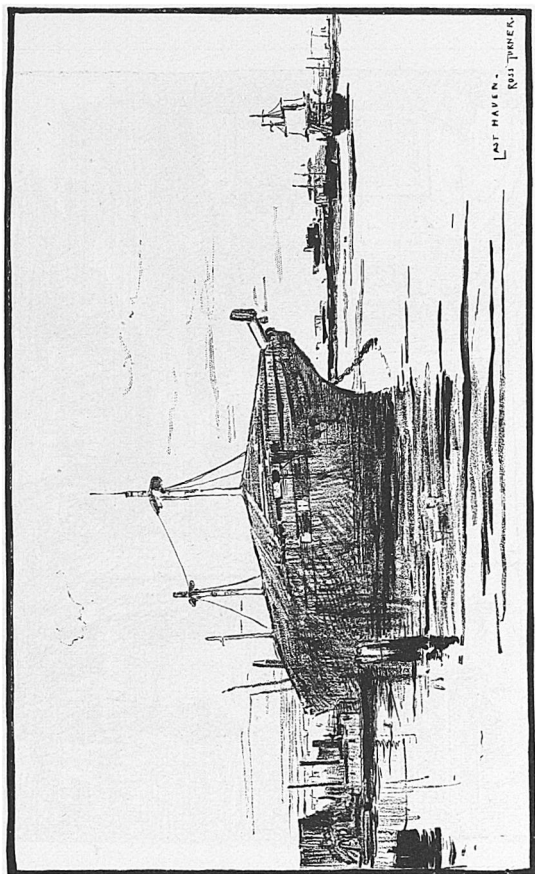
454.—WHERE SEA AND MEADOWS MEET.—(36 x 60).—A marshy stretch of land with tall brown grasses and blue gray mud. An Autumnal scene. The sun is setting, red, under the clouds above the horizon.

EDGAR M. WARD, N.A.,—109 West Thirty-fourth Street, New York.
 —Born in Urbana, Ohio. Pupil of the National Academy, New York, *l'École des Beaux Arts*, and of Cabanel, Paris. First exhibited, 1871, at the National Academy, New York. Elected A.N.A., 1876; N.A., 1883.



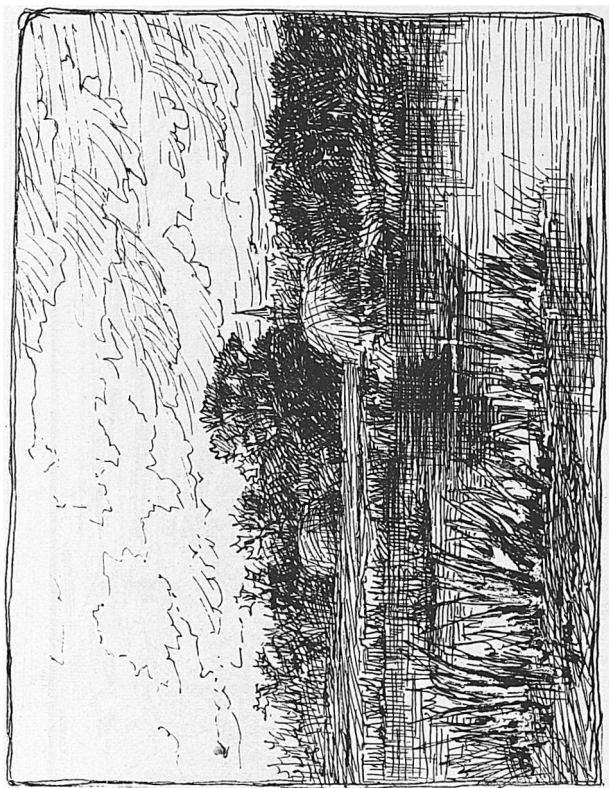
604.—THE BLESSING.—(27 x 34).—A Bavarian interior with wooden panelled walls. Strong effect of light through the open window. In expression, and in the realization of qualities, a very noteworthy picture.

ROSS TURNER,—140 West Fifty-fifth Street, New York.—Born in New York State in 1847. Studied in Munich, Florence, Venice and Rome, from 1876 to 1883.



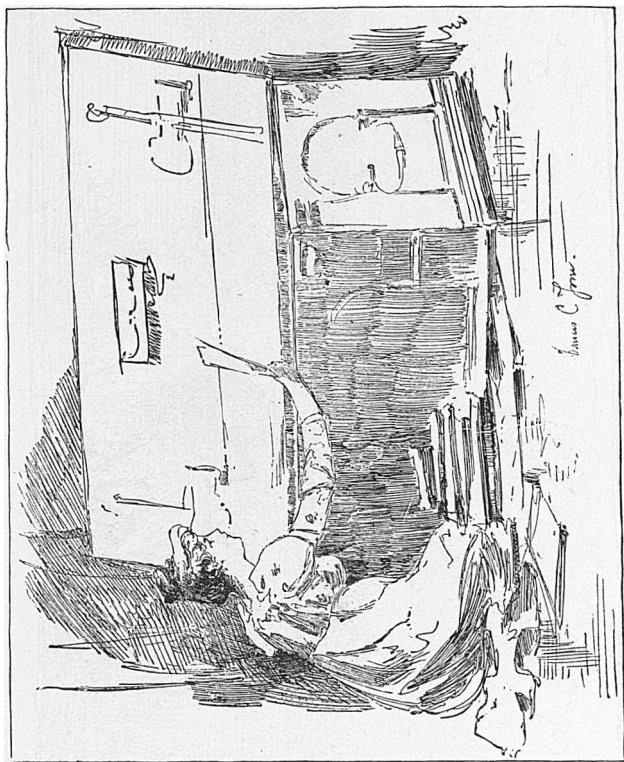
15.—LAST HAVEN.—(30 x 45).—Hull of an old vessel at anchor waiting to be broken up. The sun is setting behind the spectator, and the clouds are tinged with red, while the masts and windows of the old hulk, the distant houses of the town and the sails of a vessel in the bay reflect the bright sunshine.

AGNES D. ABBATT,—337 Fourth Avenue, New York.—Born in New York City. Studied at Cooper Institute, at the National Academy, with James D. Smilie, N. A., and R. Swain Gifford, N. A., New York. First exhibited, American Water Color Society's Exhibition, 1876. Medals, Cooper Institute, 1874,—Massachusetts Charitable Mechanic Exhibition, 1884. Member of the American Water Color Society.



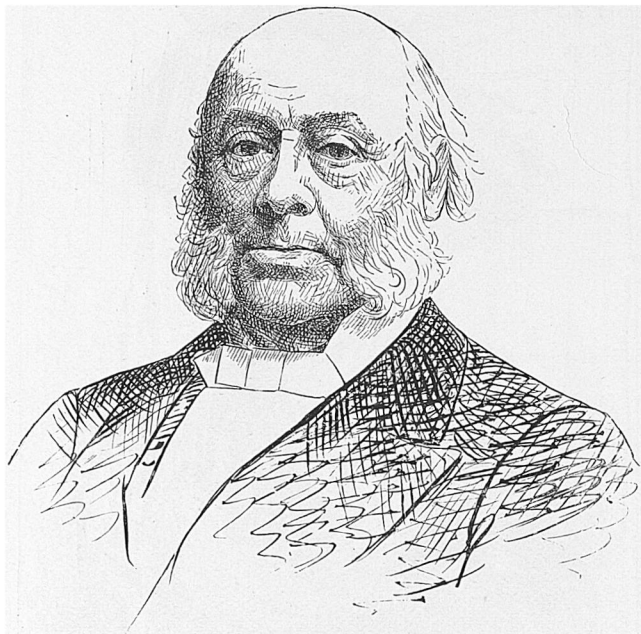
14.—AN AUGUST TIDE.—(18 x 22).—Salt meadows at Westchester, N. Y., at high tide. Dark, rich greens, luminous sky; broadly painted, with realistic effect.

FRANK C. JONES. — 58 West Fifty-seventh Street, New York.—Born in Baltimore, 1857. Pupil of Boulanger, Lefebvre, and *l'École des Beaux Arts*, Paris. First exhibited, 1881, at the National Academy, New York. Was awarded the Thomas B. Clarke Prize for the best Figure Composition in the National Academy Exhibition of 1885. Elected A.N.A., 1885. Member of the Society of American Artists.



247. — SOMETHING WORTH READING AT LAST! — (16 x 19).—Young girl exploring the contents of an ancient chest in the attic, is rewarded by a discovery which engages her interest. Graceful figure in loose, light dress; interior of the room low in tone. Books in old bindings of subdued color.

ALLAN JASPER CONANT, 51 West Tenth Street, New York.—Born in Chelsea, Vermont, 1821. Self instructed.



354.—PORTRAIT OF THE LATE REV. DR. S. IRENEUS PRIME, Founder of the *New York Observer*.

(28 x 24).

FREDERICK DIELMAN, N. A.—51 West Tenth Street, New York.—Born in 1848. Studied in the Bavarian Royal Academy at Munich. One of the founders of the Society of American Artists. Member of the American Water Color Society, the New York Etching Club and of the Salmagundi Sketch Club. Elected Member of the National Academy, 1883.



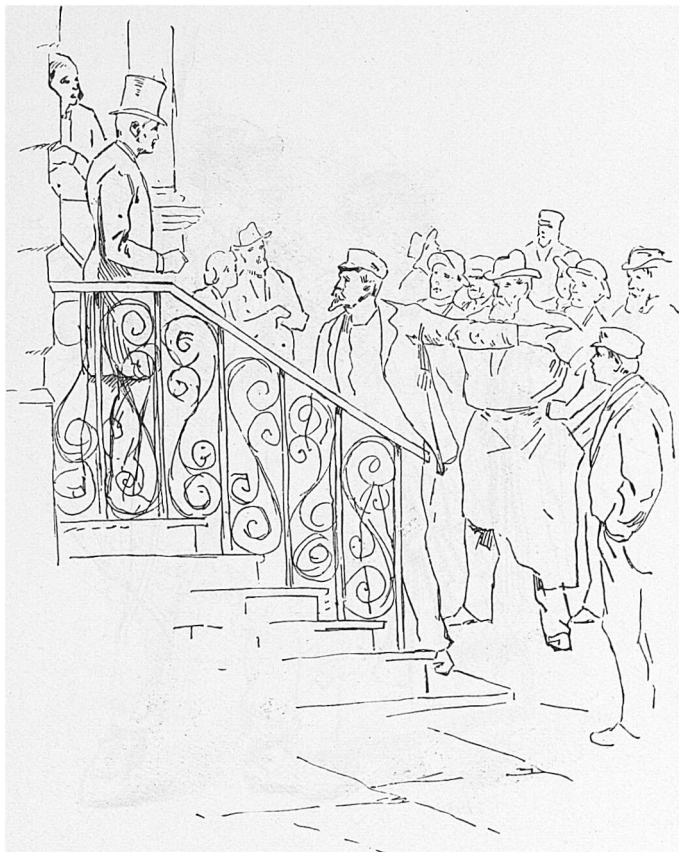
322.—A HEAD.—(9 x 7).—A small picture, low in tone and very rich in color. Realistic in quality and expression. Dress and hat, dark; yellow rose at the throat.

SHIELDS, THOMAS W., Paris—Born in St. John, N. B. Pupil of the National Academy, under Professor L. E. Wilmarth, two years, and the Art Students' League, New York, one year. Spent five years in Paris, under J. L. Gérôme, Carolus Duran and M. de Munkacsy.



165. LOVE'S FESTIVAL.—(60 x 120).—Only a fragment of the principal group is given in the illustration, showing a number of young women making supplications before a statue and an altar of Eros. They have woven a crown of roses for the god, have piled garlands upon his smoking altar and have strewn the ground with roses, until the bases of the statue and altar are almost completely hidden. In the meadow—not shown in the illustration—a number of young women, with garlands of roses swung about them, are singing, dancing and playing on pipes.

ROBERT KOEHLER,—27 Goldsberger Street, Munich.—Born in Hamburg, 1850; brought to America, 1854. Pupil of the National Academy, under L. E. Wilmarth, N. A., and the Art Students' League, New York, under Walter Shirlaw. Studied also in Munich under Loefftz and Defregger. First exhibited, 1878, at the National Academy, New York



481.—THE STRIKE.—(72 x 98).—A large painting, of contemporary interest, of which only a fragment is given, showing the principal group. A large party of workmen from iron foundries—shown in the middle distance, in the right of the painting—are making their demands of the owner of the works at his residence. The expression of dissatisfaction in the faces of the men is intense. Some appear ready to use violence; others are in expectant attitudes. The scene is laid in England, and the day is gray and cloudy. In the distance are outlines of factories and tall chimneys of a manufacturing town. (See Notes on South Gallery).

WILLIAM MAGRATH, —701 Fifteenth Street, Washington, D. C. — Born in Cork, Ireland, 1838. Came to America, 1853. Elected A. N. A., 1874; N. A., 1876.



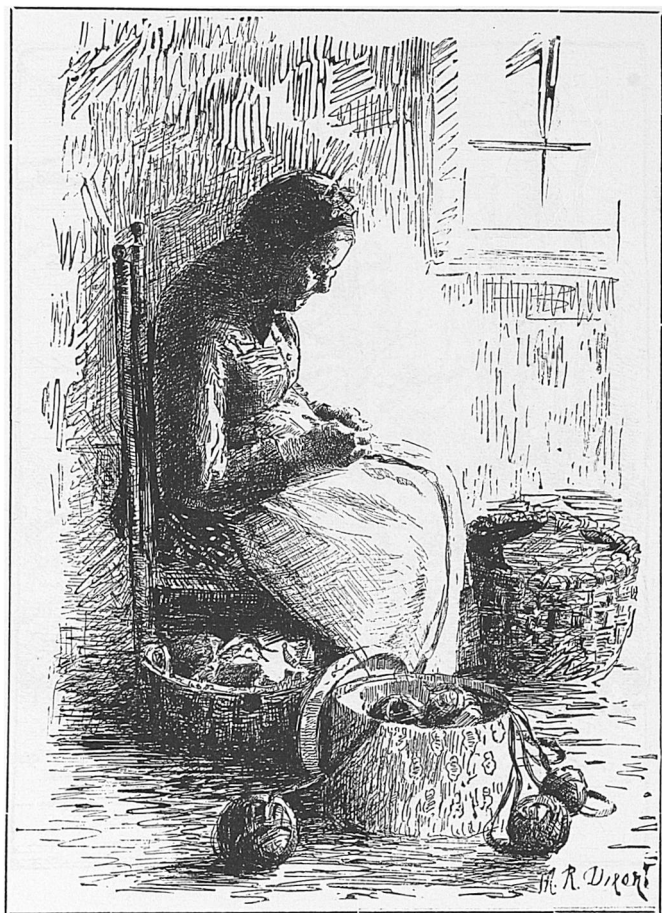
577.—“AH! RORY, BE AISY; DON’T TAZE ME NO MORE.”—(17 x 14).— Irish characters and landscape, carefully realized in detail and rich in color effect; thatched stable at right of the painting and huts in the distance.

JOSEPH LAUBER, 8 East Seventeenth Street, New York.—Born in Westphalia, 1855. Studied sculpture for a time and afterward painting, principally under Walter Shirlaw and William M. Chase. First exhibited, 1879. Member of the Salmagundi Sketch Club.



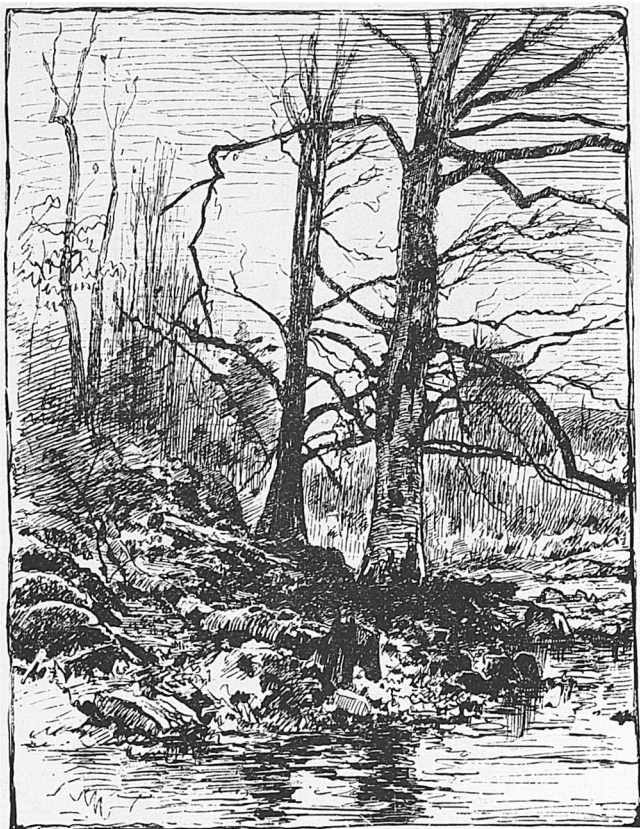
99.—SISTER'S SPINNING LESSON.—(23 x 19).—Two young women sitting in front of a window. A picture in light colors, with carefully studied effects of light and shadow in quiet contrast.

M. R. DIXON,—56 Concord Street, Brooklyn, N. Y.—Pupil of the Art Students' League, and of C. V. Turner, A. N. A., New York. First exhibited, 1880, at the Brooklyn Art Association.



271.—SEWING CARPET RAGS.—(26 x 20).—A character study of an old woman engaged in homely occupation. A picture exceedingly rich in color, and broad and effective in treatment.

ARTHUR PARTON, N. A.,—51 West Tenth Street, New York.—Born in Hudson, N. Y., 1842. Pupil of William T. Richards, Philadelphia, Pa. First exhibited, 1862, at Philadelphia. Elected A. N. A., 1872; N. A., 1884. Member of the American Water Color Society, and of the Artists' Fund Society, New York.



514.—A VETERAN OF THE WOODS. (32 x 42).—A forest scene in autumn: a dark, straggling birch against a cloudy but exceedingly luminous sky being the principal feature of the picture.

J. W. ALEXANDER,—222 West Twenty-third Street, New York. Studied in Munich and Paris.



242.—PORTRAIT OF THE REV. DR. JAMES M'COSH, President of Princeton College, Princeton, N. J.

GEORGE W. MAYNARD, N. A.—80 East Washington Square, New York. —Born in Washington, D. C. Pupil of Edwin White, Florence, and studied also in Rome and in the Royal Academy at Antwerp. Elected N.A., 1885. Medal at the Pennsylvania Academy, Philadelphia, 1884. Member of the American Water Color Society and of the Salmagundi Sketch Club, New York.



370.—A PORTRAIT.—(18 x 14).—Portrait of a child with brown eyes and light hair, in a gray cloak and brown and gray hat.—The flesh very clear in color and realistic in quality.

J. N. MARBLE,—Holbein Studios, 139 West Fifty-fifth Street, New York.



801.—IN THE ACADIAN LAND,—(30 x 22).—A fragment from the composition, which, in addition to the figures in the sketch, shows a wooded hill-side, the grass of which is mottled in color by the sunshine coming through the branches.

HENRY A. LOOP, N.A.,—80 Madison Avenue, New York.—Born in Hillsdale, N. Y., 1831. Pupil of Henry Peters Gray, New York, and of Thomas Couture, Paris; afterwards studying in Rome, Venice and Florence. First exhibited, 1853, at the National Academy, New York.—Elected A. N. A., 1860; N. A., 1861. Member of the Artists' Fund Society.



602.—BEYOND.—(32 x 38).—A young woman absorbed in contemplation; figure in a white dress; background of rich sombre colors, brown wall, old gold table cover, red cushioned chair, blue vase on the window sill.

WALTER SATTERLEE, A. N. A.,—52 East Twenty-third Street, New York.
 —Born in New York. Pupil of the National Academy, and of Edwin White, N.A.,
 New York, and of Léon Bonnat, Paris. First exhibited, 1868, at the National Acad-
 emy, New York. Elected A. N. A., 1878. Member of the American Water Color
 Society and of the New York Etching Club.



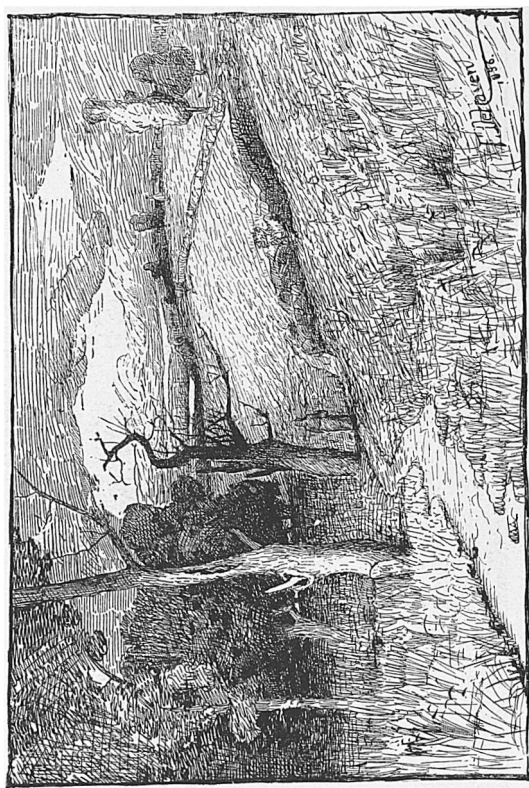
538.—THE CRONIES.—(29 x 36). A village child in quiet colored garments, seated, between her pets, in front of a white-washed fence. Expression of perfect content and mutual confidence in the three faces.

VIRGILIO TOJETTI,—58 West Fifty-seventh Street, New York.—Born in Rome, Italy, 1849. Pupil of his father, of J. Léon Gérôme, and of W. A. Bouguereau. Came to America, 1870. First exhibited, 1879, in the *Salon*, Paris.



503.—THE FAVORITE.—(60 x 36).—Figure of a voluptuous Eastern woman in a richly embroidered robe of pearl-colored satin. Maroon plush covered couch, a dark green bronze colored wall, with Moorish border.

FRANK DEHAVEN, 52 East Twenty-third Street.—Born in Bluffton, Ind., 1856. Studied with Walter Satterlee, A. N. A., and George H. Smillie, N. A., New York. First exhibited, 1883, at the American Art Association's Exhibition of Studies and Sketches.



605.—LATE AFTERNOON, —OCTOBER.—(24 x 36).—Dark blue clouds in the sky, over a hillside field of brown stubble, toward which leads a path from the foreground.

FRANCIS A. SILVA,—51 West Tenth Street, New York.—Born in New York City, 1835. First exhibited, 1867, at the National Academy, New York. Member of the American Water Color Society and of the Artists' Fund Society.



183.—SUNRISE.—(18 x 30).—A view on the Rhode Island coast at sunrise. Fishing vessels and an ocean steamer in the distance; rocks half covered with sea-weed in the foreground. Golden sky with purple haze over the horizon.

JASPER F. CROSEY, N. A.,—Hastings-on-the-Hudson, N. Y.—Born on Staten Island, 1823. Studied architecture in New York for five years, and painted from Nature for a time. Studied in Italy from 1847 to 1849, and lived in London from 1856 to 1863. First exhibited 1844, at the National Academy, New York. Elected N. A., 1851. Medals, London Exhibition, 1862; Centennial Exposition, 1876. Honorary Member of the Pennsylvania Academy of Fine Arts; Fellow of the Society of Arts, London; Member of the American Water Color Society and of the Artists' Fund Society.



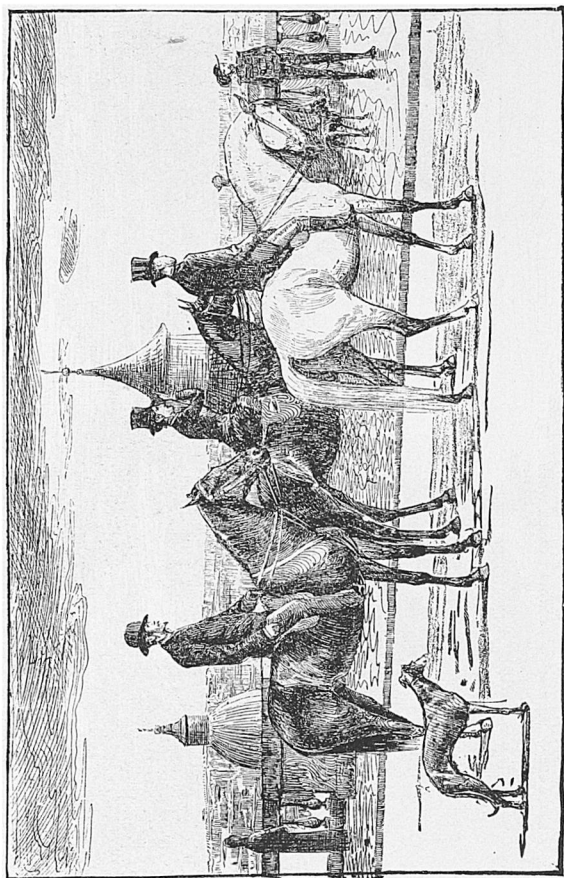
54.—OCTOBER ON THE HUDSON.—(18 x 38).—A warm, gray, hazy afternoon in October, looking down the river from near Hastings. Palisades on the right. Rich autumnal foliage in the foreground. Opalescent sky reflected in the water.

T. ADDISON RICHARDS, N. A.,—National Academy of Design, Twenty-third Street and Fourth Avenue, New York.—Born in London, 1820. Studied at the National Academy, New York, 1843-1847. First exhibited, 1846. Elected A. N. A., 1848; N. A., 1851. Secretary of N. A. from 1852 to the present time. First Director of Cooper Union School of Art for Women, 1858-1860. Professor of Art in the University of New York since 1867. Author of a number of art works. Member of the Artists' Fund Society.



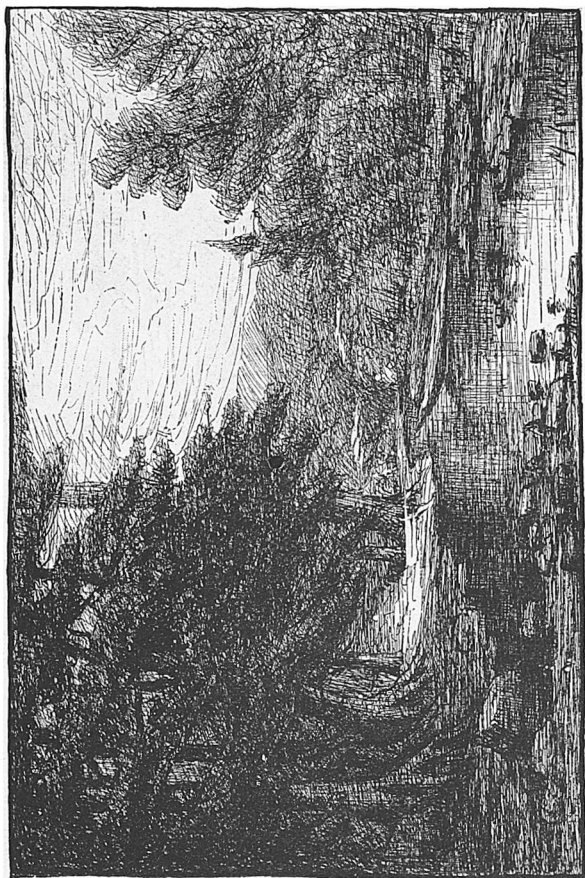
341.—A MIDSUMMER MORNING. —(12 x 20).—View of the Delaware in the picturesque region near Milford, Pa.

HENRY RANKIN POORE,—1334 Chestnut Street, Philadelphia.—Born in Newark, N. J., 1850. Pupil of the National Academy, New York, of the Pennsylvania Academy, and of Peter Moran, Philadelphia, and of Luminais, Paris. First exhibited, 1870, at the National Academy, New York.



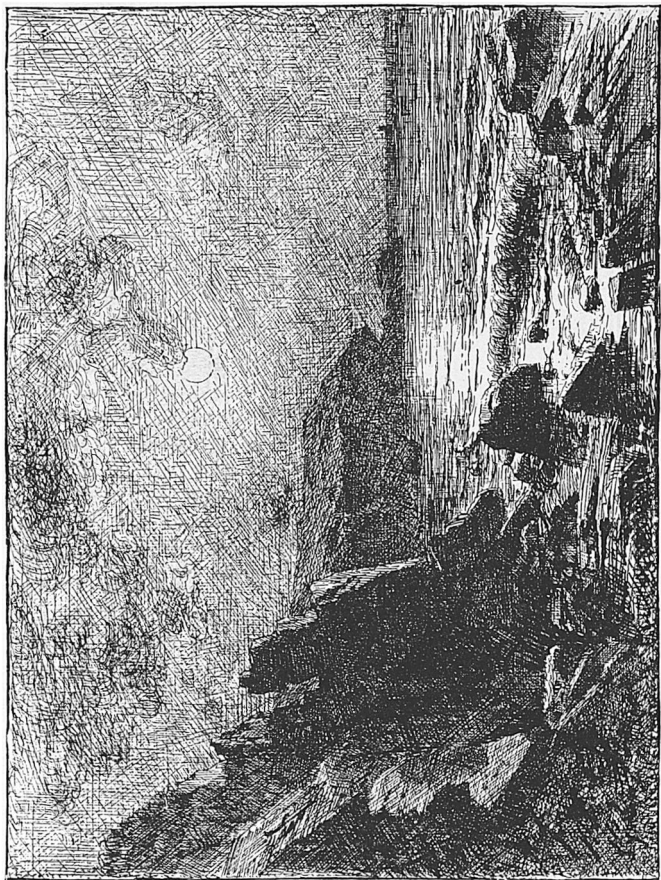
234.—AFTER A SHOWER, PINCIAN HILLS.—(16 x 28). A number of persons on Monte Pincio—one of the fashionable Roman promenades—are looking toward St. Peters, behind which the sun is setting. The dome of St. Peters is in the extreme right of the picture, and is not shown in this illustration.

MARY KOLLOCK,—4 West Fourteenth Street, New York.—Born in Norfolk, Va. Student of the Pennsylvania Academy of Fine Arts, Philadelphia, of the Art Students' League, and of A. H. Wyant, N. A., New York. First exhibited, 1868, at the National Academy, New York. Member of the Art Students' League, and of the Ladies' Art Association, New York.



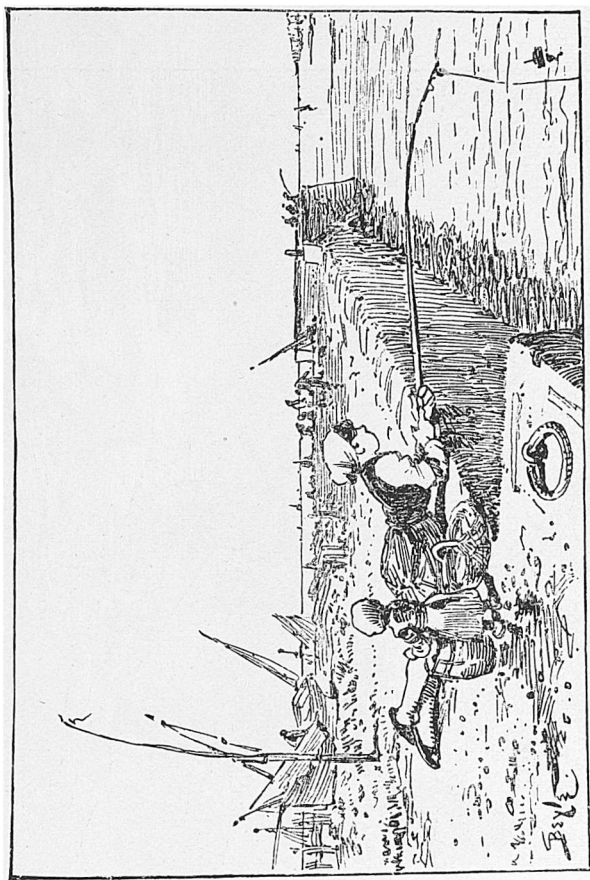
70.—A GLIMPSE OF THE CATSKILL MOUNTAINS FROM SHOKAM.—(20 x 30). A shallow brook, with stony bank, in the foreground. Foliage mostly in shadow; a ray of sunshine piercing through the trees and falling upon the bank in the left of the picture.

JOSEPH LYMAN, JR.,—51 West Tenth Street, New York.—Born in Ravenna, Ohio. Studied in Europe, 1864-1866, and afterward with J. H. Dolph, A. N. A., and Samuel Colman, N. A. First exhibited, 1876, at the National Academy, New York.



198.—AN EVENING AT YORK HARBOR, MAINE.—(30 x 40).—Rocky coast, with surf rolling in. Full moon in the sky, illuminating the clouds and making a shining pathway over the water.

PIERRE MARIE BEYLE,—58 West Fifty-seventh Street, New York.—Born in Lyons, France, 1838. Self-instructed. First exhibited, 1867, in Paris. Received Honorable Mention, *Salon*, 1880; Medal, *Salon*, 1881; and Gold Medal at Antwerp, 1884.



516.—FISHING FROM THE DOCK.—A young fisher-girl of Normandy, lying on a wharf watching her line, while a child plays beside her. Bright sunny day; brilliant light in the picture.

JOHN J. HAMMER,—52 East Twenty-third Street, New York.—Born in Germany. Pupil of Prof. Loefftz and Alexander Wagner at the Munich Academy. First exhibited, 1883, at the International Exhibition, Munich, where he received an Honorable Mention. Member of the Munich Art Union and of the Munich Art Club.



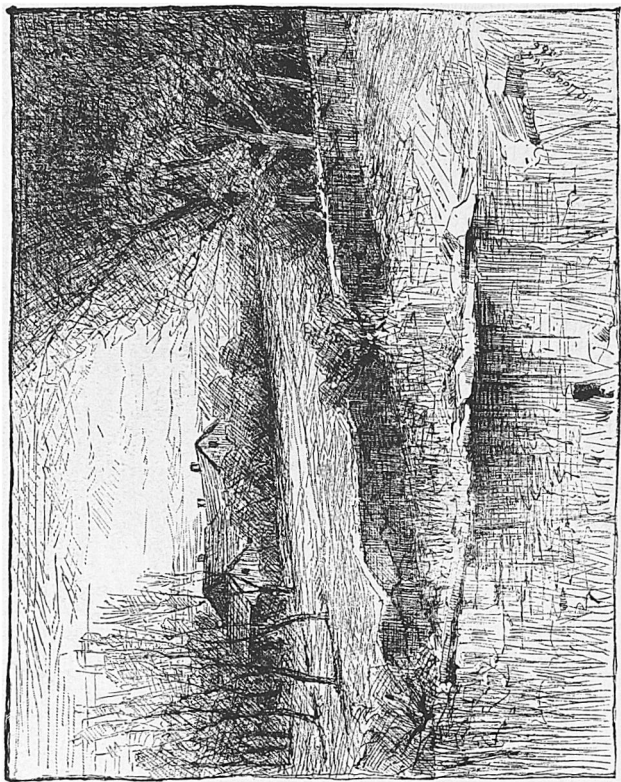
522.—THE GOOSE GIRL. ($23\frac{1}{2}$ x $34\frac{1}{2}$).—Bavarian peasant child. Grey afternoon; luminous sky.

W. L. SONNTAG, N. A.,—120 East Twenty-second Street, New York.—Born in Pennsylvania, 1822. Self-taught. Has been abroad and has studied in Italy. Part of his professional life was passed in Cincinnati, Ohio, but he has lived in New York for the past thirty years. Elected N. A., 1861. Member of the Artists' Fund Society, and of the American Water Color Society.



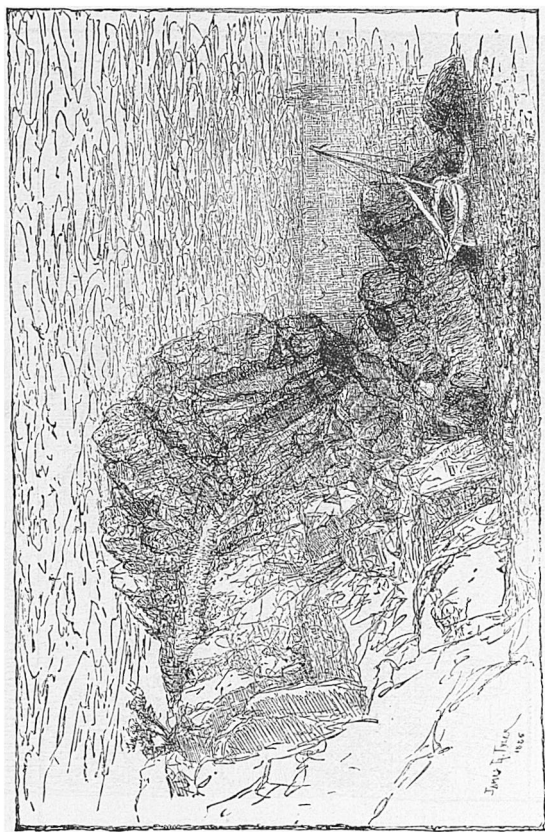
264.—CLEMENTS' FALLS, NEW HAMPSHIRE.—(10 x 12).—One of the picturesque regions with which Mr. Sonntag's brush is familiar. Rocky foreground, in shadow; dark upper sky, with bright sunset in the distance.

MRS. A. VAN CLEEF DODGSHUN.—281 Varick Street, Jersey City, N. J.—
Born in Jersey City. Pupil of George H. Smillie, N. A., New York. First exhib-
ited, 1879, at the National Academy, New York.



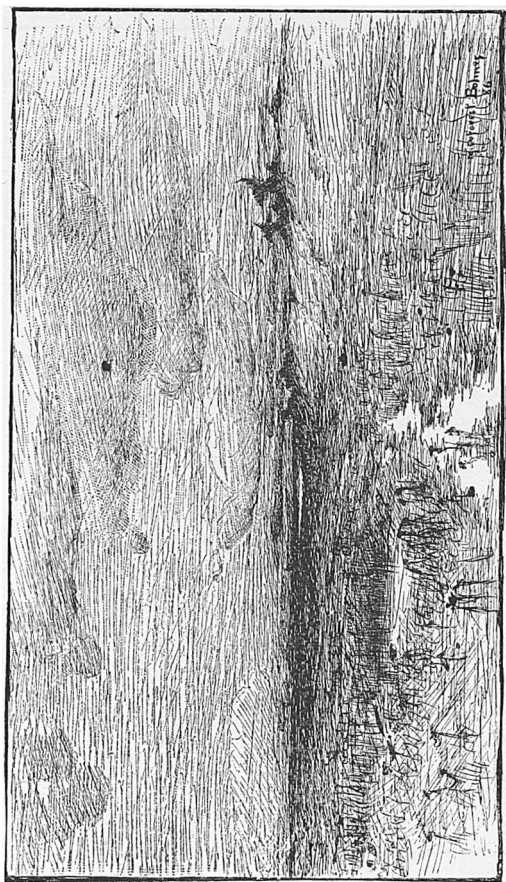
262.—A CORNER BY THE ROADSIDE.—($11\frac{1}{2} \times 14\frac{1}{2}$).—Midsummer Land-
scape, broadly painted, quiet in tone, with a great deal of the feeling of Nature.

JAMES G. TYLER,—579 Broadway, New York.—Born in Oswego, N. Y., 1855. Studied under A. Cary Smith for a short time in 1871. First exhibited, N.A.D., 1880. Member of the Brooklyn Art Club.



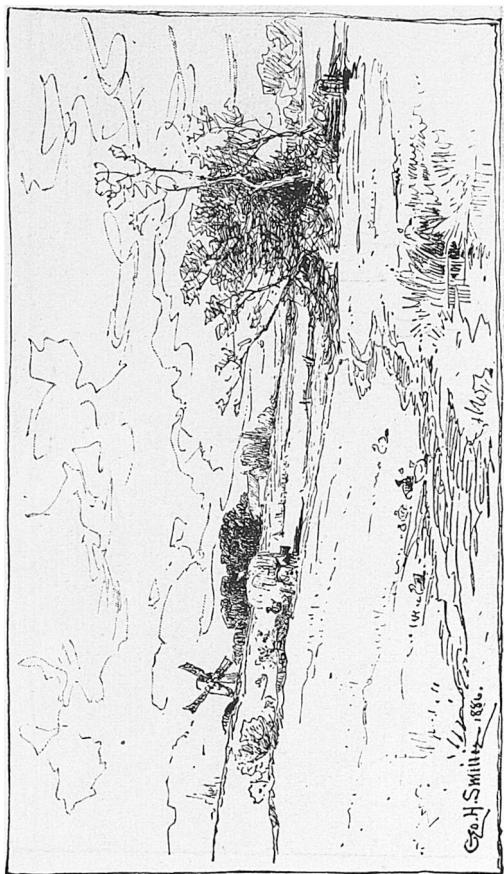
520.—LOOKING SEAWARD—(30 x 44).—A careful and realistic study of rocky cliffs.

M. DE FOREST BOLMER,—51 West Tenth Street, New York.—Born in Yonkers, N. Y., 1854. First exhibited, 1877, at the National Academy, New York.



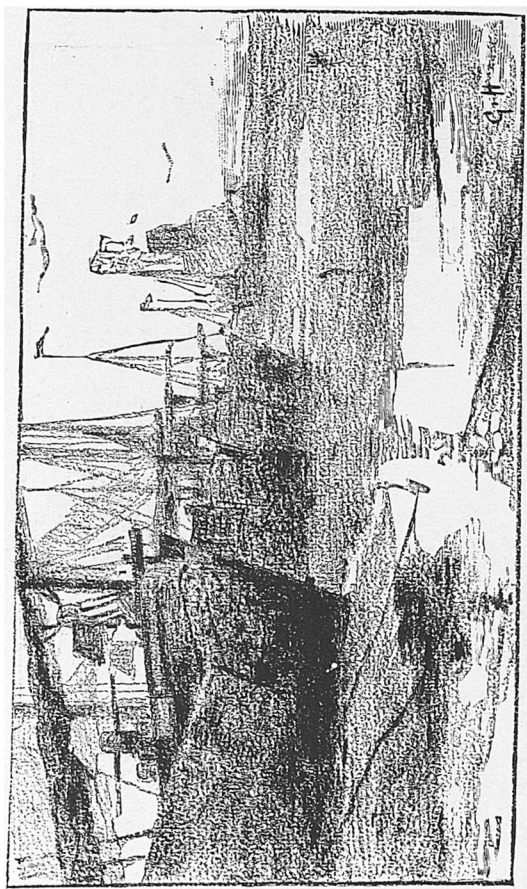
758. THE WAY TO THE SEA.—(24 x 40).—Marshy meadow land in autumn; brown weeds and grasses; dark day and cloudy sky.

GEORGE H. SMILLIE, N. A.,—337 Fourth Avenue, New York.—Born in New York City. Pupil of James M. Hart, N. A. First exhibited, 1863, at the National Academy, New York. Elected A. N. A., 1864; N. A., 1882. Member of the American Water Color Society and of the New York Etching Club.



445.—A LONG ISLAND FARM SCENE.—(19 x 33).—A sloping meadow, with grain harvesting and wind-mill in middle distance. In foreground, a stream, with ducks among the weeds and grasses. A bright day in midsummer.

GEORGE HITCHCOCK,—Born in Providence, Rhode Island, 1850. Pupil of Mesdag, at the Hague. Had resided in Holland since 1880.



640. —LOW TIDE ON THE NORTH SEA—(26 x 52).—A line of boats along the beach left high and dry by the tide. Gray sky reflected in the pools of water left in the depressions of the shore.

ALBERT BLAKELOCK,—58 West Fifty-seventh Street, New York.
n New York, 1847. First exhibited at the National Academy, New York.



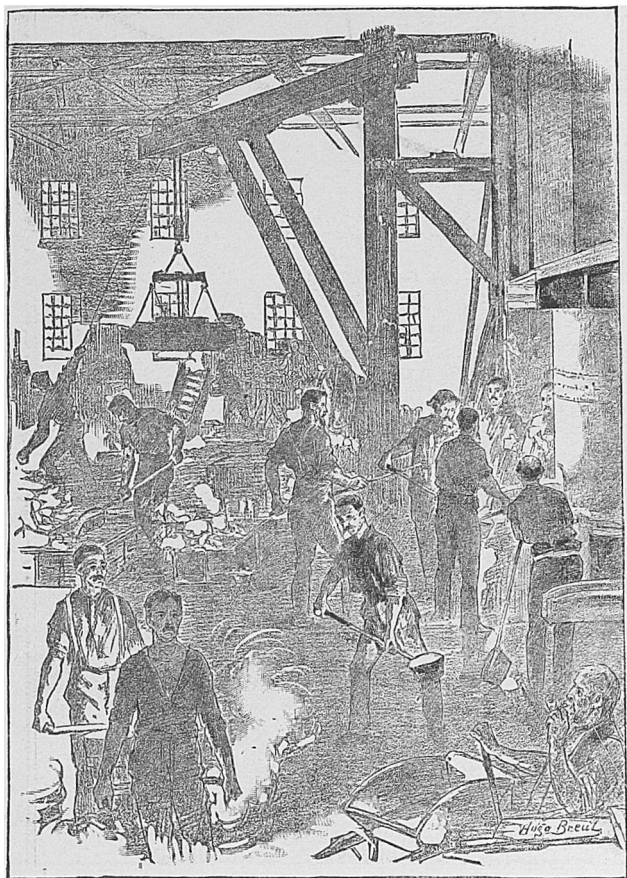
348.—LANDSCAPE.—(16 x 24).—Twilight effect in early autumn. Rich, dark greens and browns in the landscape, with glowing sky. Painted in a suggestive manner, with the aim of compassing the spirit of the scene, rather than its literal details.

R. M. SHURTLEFF, A. N. A.,—106 West Fifty-fifth Street, New York. Born in New Hampshire. First exhibited, 1872, at the National Academy. Elected A. N. A., 1881. Member of the American Water Color Society.



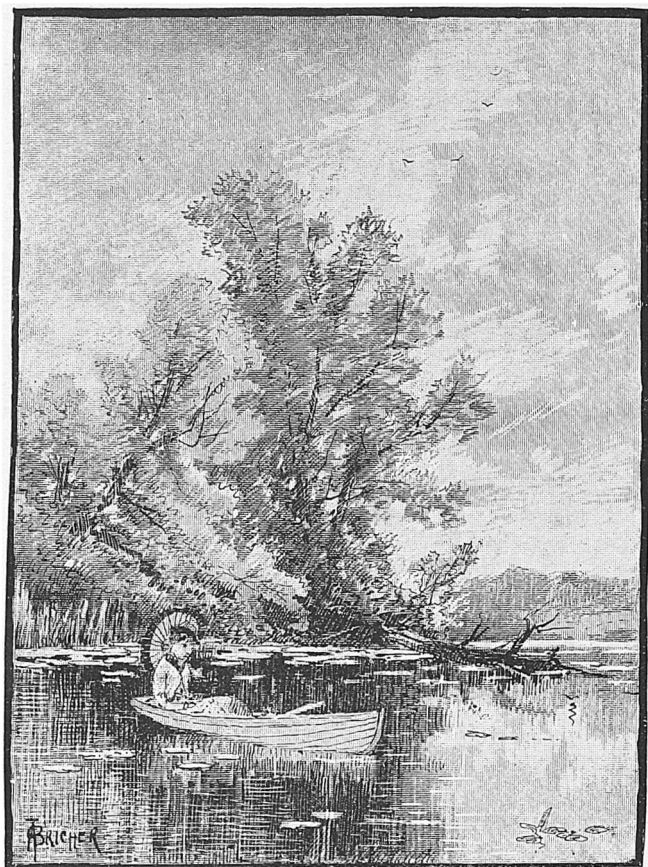
567.—A SONG OF SUMMER WOODS.—(38 x 50).—A forest interior on a mid summer afternoon. Rich greens in shadow, in the foreground, and bright effect of sunshine breaking into the middle distance.

HUGO BREUL,—Butler Exchange, Providence, Rhode Island.—Born in Thuringen, Germany, 1854. Pupil of the National Academy, New York, 1873, and later of the Art Students' League. Studied in Munich, 1879-81, under Seitz and Lindenschmidt; and in Paris, in 1885, under Boulanger and Lefebvre. First exhibited 1882, at the National Academy, New York.



71.—KNIGHTS OF LABOR.—(33 x 47).—The interior of an iron foundry, with moulders at work. The molten iron is flowing from the "blast," whence it is carried in ladles to the moulds.

ALFRED T. BRICHER, A. N. A.,—2 West Fourteenth Street, New York.
 —Born in Portsmouth, N. H., 1830. Self-taught. First exhibited, 1868, at the National Academy, New York. Elected A. N. A., 1879. Member of the Artists' Fund Society, and of the American Water Color Society.



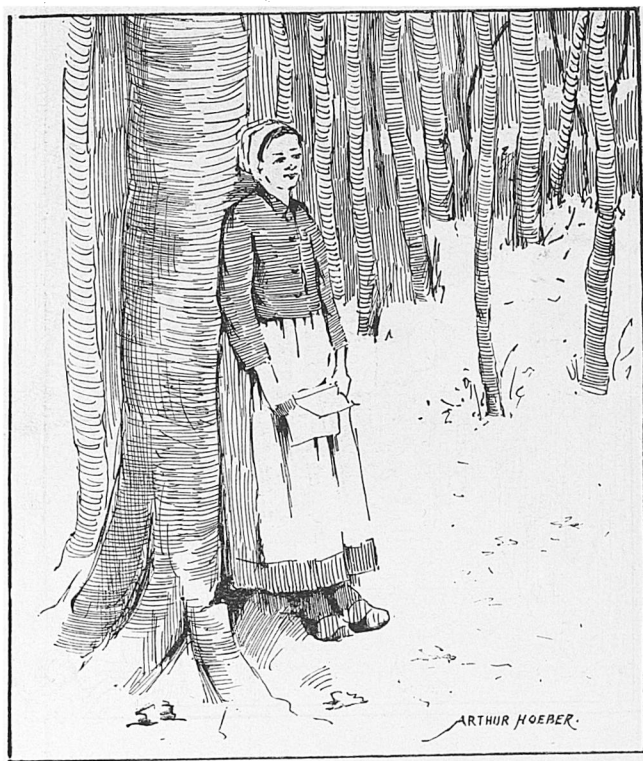
797. —DRIFTING. (40 x 32).—A quiet stream at Watermills, L. I., bordered by willows; bright blue sky; young woman in boat drifting among the lily-pads.

CHARLES WARREN EATON,—1295 Broadway, New York.—Born in Albany, N. Y., 1857. Studied at the National Academy, and at the Art Students' League, New York. First exhibited 1882, at the National Academy.



500.—IN THE PINE WOODS.—(24 x 16).—A December twilight; snow-covered foreground; yellow sky along the horizon, deepening to green above.

ARTHUR HOEBER,—66 Rue Notre Dame des Champs, Paris.—Born in New York, 1854. Pupil of Art Students' League, New York, and of *l'École des Beaux Arts*, J. L. Gérôme, Gustave Courtois and R. Collin, Paris. First exhibited, N.A.D., 1882.



560.—HER FIRST LOVE LETTER.—(22 x 17).—A French Peasant girl in a wood interior, dreamily regarding the letter she holds in her hands.

JOHN H. NIEMEYER,—New Haven, Conn.—Born in Bremen, 1839. Pupil of J. L. Gérôme, Adolphe Yvon, Jacquesson de la Chevreuse and *l'École des Beaux Arts*, Paris.—From 1866 to 1870, in studio of S. Y. Cornu, Paris. First exhibited, 1869, at the *Salon*, Paris. Now Professor in the Yale School of Fine Arts, New Haven, Conn.



12.—LILITH TEMPTING EVE.—(Bas-relief in plaster,—27 x 21).—

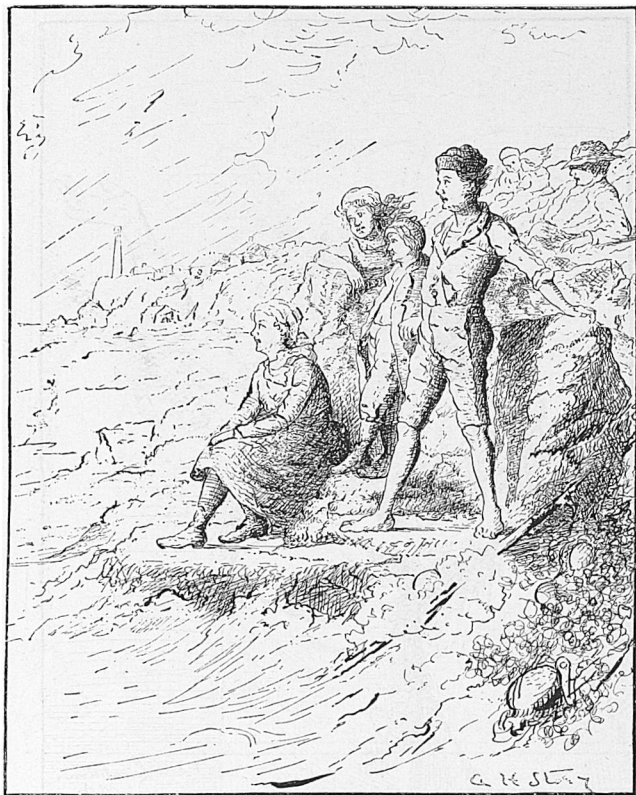
“Not a drop of her blood was human.

But she was made like a soft, sweet woman.”

—Rosseti.

Lilith was Adam's first wife. She is represented here as having bent the limb of an apple tree toward Eve, to whom she is recommending the fruit as containing the solution of the mystery of life. Eve hesitates; the conflict between good and evil has not yet been decided.

GEORGE H. STORY, A.N.A.,—230 West Fifty-ninth Street, New York.
 —Born in New Haven, Conn., 1835. Pupil of Charles Hine and Prof. Bail, New
 Haven. First exhibited, 1867, at the National Academy, New York. Studied in
 Europe, 1874-1875. Elected A.N.A., 1875. Member of the Artists' Fund Society.



664.—THE FISHERMAN.—(48 x 38).

*"Three fishers went sailing out into the West,
 Out into the West as the sun went down.
 Each thought of the woman who loved him the best,
 And the children stood watching them out of the town."*

GEORGE C. LAMBDIN, N.A.,—1520 Chestnut Street, Philadelphia.—Born in Pittsburg, Pa., 1830. Studied at the Pennsylvania Academy of Fine Arts and under J. R. Lambdin, Philadelphia, and later in Paris and Munich. First exhibited, 1859, at the National Academy, New York. Elected N. A., 1868.—Vice President of the Artists' Fund Society of Philadelphia, Member of the Artists' Fund Society of New York, and Professor in the Philadelphia School of Design.

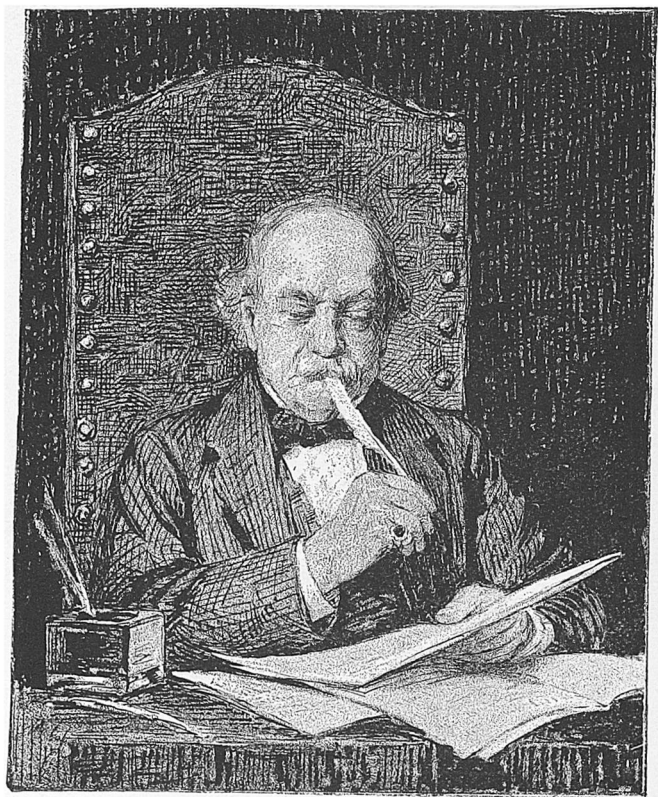


753.—HESPERUS.—(42 x 30).

" 'Tis Hesperus, the Star of Love—
The Star of Love and Dreams !"

Two young girls, watching the coming of the evening star, their faces flushed with the rosy hues of sunset.

MRS. MARY RICHARDSON, 140 West Fifty-fifth Street, New York.



207.—IL MAESTRO.—(36 x 30).—A very effective study of a man engaged in correcting sheets of music piled on the table before him.

CARL HIRSCHBERG,—37 West Twenty-second Street, New York.— Born in Berlin, Prussia, 1854. Brought to New York in 1860. Pupil of the National Academy, the Art Students' League, and of Walter Shirlaw, New York, and of A. Cabanel, Paris. First exhibited, 1884, at the National Academy. Instructor in the Art School of the Society of Decorative Art, New York.



155.—DECORATION DAY.—(44 x 35).—Scene in a country grave-yard; little girls decorating the grave of an unknown soldier. Only a fragment of the composition is shown in the illustration; in the painting a number of veteran officers and soldiers and a band of musicians are to be seen.

E. WOOD PERRY, N. A.,—42 East Fourteenth Street, New York.—Born in Boston, Mass. Pupil of Leutze (then in Dusseldorf) and of Thomas Couture, Paris. U. S. Consul at Venice, 1857-1860. In San Francisco, Cal., 1862-1866, and 1877-1881. First exhibited, 1859, at the National Academy, New York. Elected A. N. A., 1868; N. A., 1869.



235.—THE MILKMAID.—(37 x 29).—A young woman in purple dress and white apron, with green sun-bonnet thrown back over her shoulders, coming through the doorway of a stable, the dark interior of which is the background for the figure.

FRANK RUSSELL GREEN,—229 West Fifty-ninth Street, New York.—Born in Chicago, Ill., 1856. Studied in the Julien and Carlrossi Schools, Paris, 1883-1884. First exhibited, 1882, at the National Academy, New York. Member of the Sketch Club, Paris.



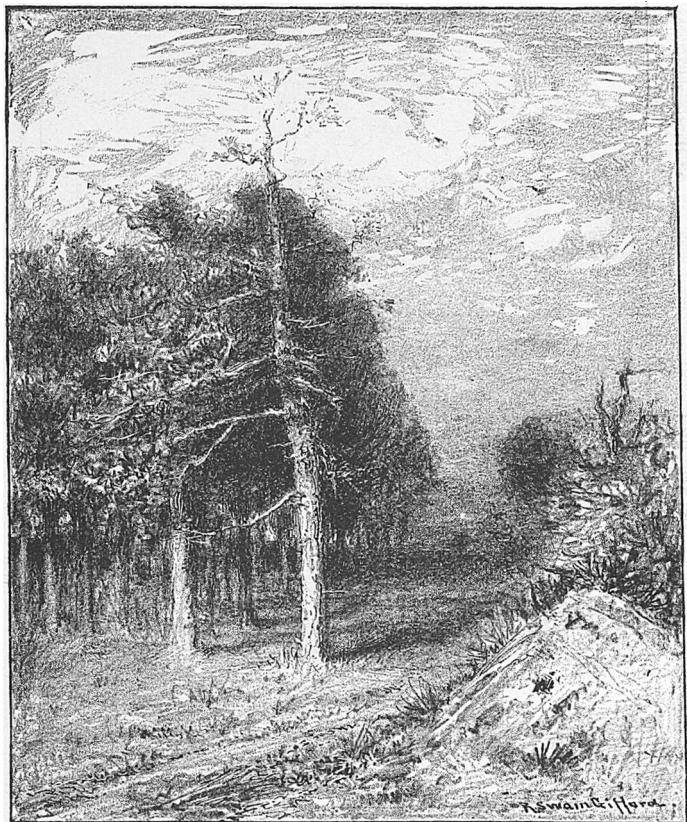
171.—THE LAST LOOK.—(20 x 30).—A young mother looking upon her dead child. A picture painted in gray tones. The figure, in a black dress, contrasts with the white drapings of the bier, festooned with flowers.

C. V. TURNER, A.N.A.—35 West Fourteenth Street, New York.—Born in Baltimore, 1850. Pupil of the National Academy and of the Art Students' League, New York, of Jean Paul Laurens, M. Munkacsy, and Léon Bonnaud, Paris. First exhibited, 1882, at the National Academy. Member of the American Water Color Society and of the Salmagundi Sketch Club. Awarded Second Hallgarten Prize, for his painting, "The Courtship of Miles Standish," 1884.—Elected A.N.A., 1884.



253. THE BRIDAL PROCESSION.—(50 x 100).—The painting, only a fragment from which is given, represents John Alden leading the snow white bull, upon which Priscilla is seated, followed by "Happy husband and wife and friends conversing together," as "through the Plymouth woods, passed onward the bridal procession."

R. SWAIN GIFFORD, N. A.,—152 West Fifty-seventh Street, New York.—Born on the Island of Naushon, Massachusetts, 1840. Pupil of Albert Van Beest, Holland, and studied in France, Spain and Italy. Elected A. N. A. 1870; N. A., 1179. Awarded Medal at Centennial Exposition, Philadelphia, 1876, and Prize of \$2,500 for the picture "Near the Coast," in the First Prize Fund Exhibition of the American Art Association, New York, 1885. Member of the American Water Color Society, the New York Etching Club, the British Society of Painter-Etchers, the Artists' Fund Society and the Society of American Artists.



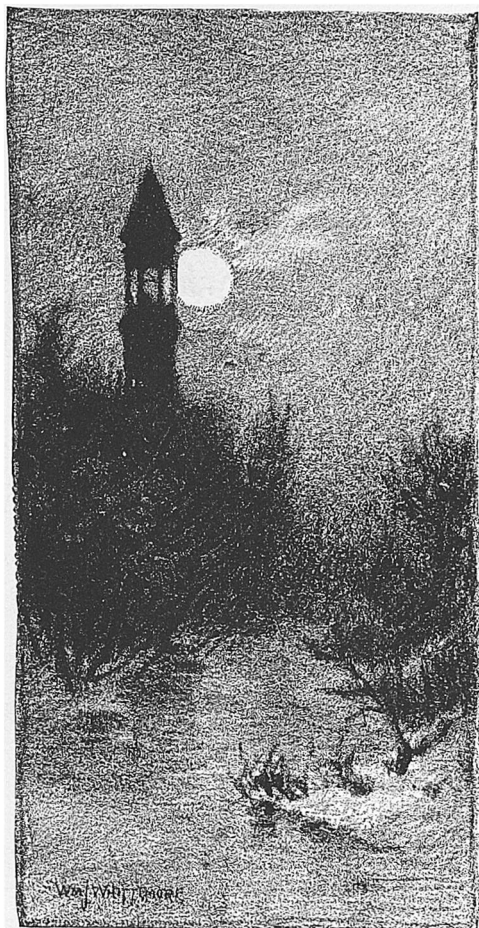
469.—AUTUMN IN NEW ENGLAND.—(25 x 21).—Brown foliage and cloudy sky, painted in a broad, effective manner.

GABRIELLE D. CLEMENTS,—Philadelphia, Pa.—Studied at the Pennsylvania Academy of Fine Arts, Philadelphia, where she won the Second Toppen Prize in 1883. Afterward, studied under Robert Fleury and W. A. Bouguereau, Paris.



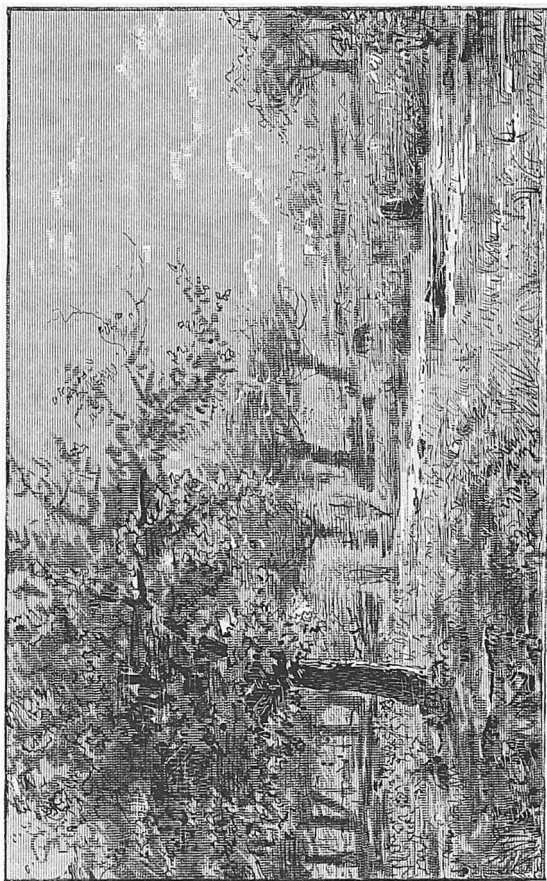
806.—UN PETIT OISEAU.—(22x16).—A French Peasant girl in blue-gray dress and white cap, with a young bird in her hand.

WHITTEMORE, WILLIAM J.,---52 East Twenty-third Street, New York.—
Born in New York City. Pupil of William Hart, N. A., Walter Satterlee, A. N. A.,
and of the National Academy, New York. First exhibited, 1883, at the American
Water Color Society's exhibition.



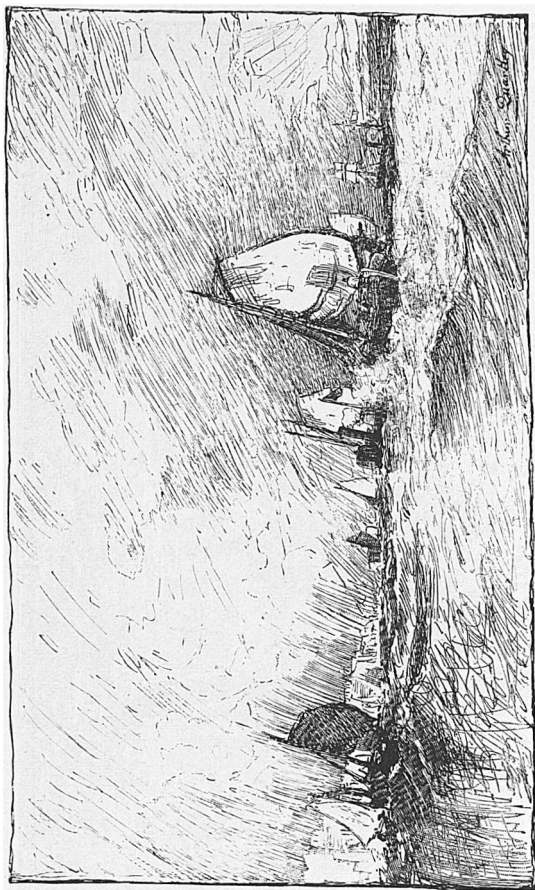
656.—A WINTER MOONLIGHT.—(16 x 8.)—Frozen stream in the fore-
ground ; moonlight reflected from the ice. The ground covered with snow.

WILLIAM BLISS BAKER.—2 West Fourteenth Street, New York.—Born in New York, 1859. Pupil of N. A. D., 1876-'80. First exhibited, N. A. D., 1879. Received First Prize in the Antique School, N. A. D., 1879; Third Hallgarten Prize, N. A. D., 1884.



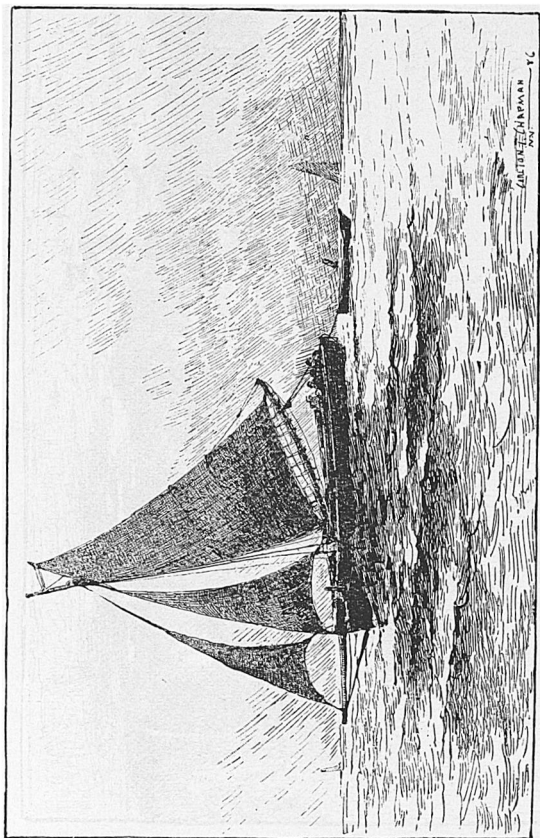
787.—UNDER THE APPLE TREES.—(24 x 36).—A midsummer effect, brilliant in sunshine.

ARTHUR QUARTLEY, A.N.A.—Born in Paris, 1839. Began his artistic life in 1873, in Baltimore. First exhibited, N. A. D., 1875. Elected A.N. A., 1879. Member of the American Water Color Society, the Artists' Fund Society, and of the Society of American Artists. Now residing in London.



497.—THE ENGLISH CHANNEL, OFF HASTINGS. (20 x 36).—To the left are the characteristic chalk cliffs, which, by admixture, give a somewhat peculiar color to the water. The overcast sky is almost as characteristic as are the cliffs themselves.

CARLTON T. CHAPMAN,—52 East Twenty-third Street, New York.—
Born in Ohio, 1860. Pupil of Walter Satterlee, A.N.A., and of the National Academy,
New York. First Exhibited, 1883, at the National Academy.



757. —A BREEZY MORNING.—(10 x 18). —Effect of bright sunlight on the water; gray, luminous sky. Fishing boat, under sail, expressing rapid motion.

ERNEST C. ROST,---Hollbrook Hall, Park Avenue and Sixty-second Street, New York.—Born in Mount Vernon, New York, 1866. Studied at the National Academy, New York, 1883-'84, and in the studio of Robert C. Minor. First exhibited, 1884, at the National Academy.



552.---A GLIMPSE OF THE CONNECTICUT. - (30 x 45). - A summer day in New Hampshire. Oak trees in the foreground; the Connecticut River flowing through the middle distance; the hills of Vermont showing in the far distance.

J. ALDEN WEIR.—80 East Washington Square, New York.—Pupil of J. Léon Gérôme and *l'École des Beaux Arts*, Paris.



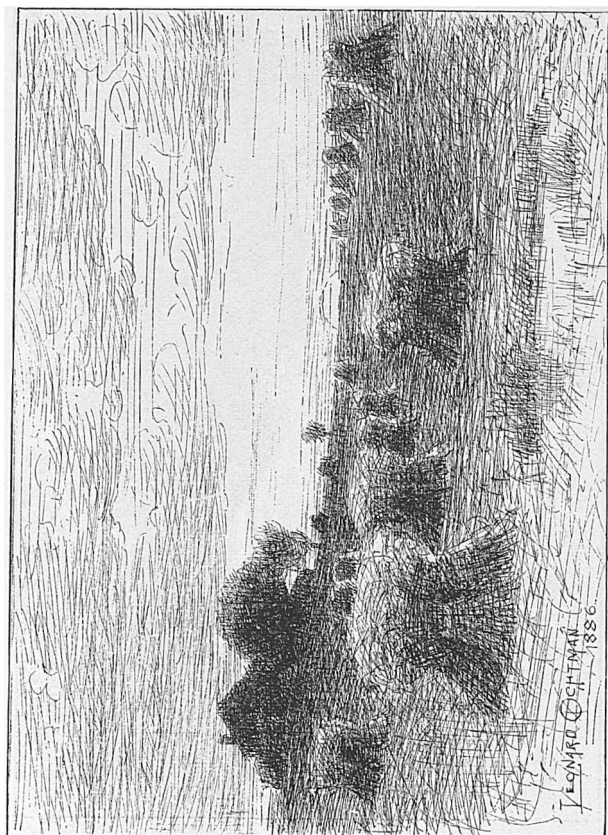
274.—A REVERIE.—(21 x 24).—A young lady with absorbed expression, sitting in a half light, which only touches upon her arm and hand with full effect. The face almost entirely in shadow, is still recognizable in feature and realistic in quality. The hair is auburn; dress, dark gray; cushion, dark blue.

EDGAR M. WARD, N. A.—109 West Thirty-fourth Street, New York.—Born in Urbana, Ohio. Pupil of the National Academy, New York, and of *l'École des Beaux Arts*, Paris. First exhibited, 1871, at the National Academy, New York. Elected A. N. A., 1876; N. A., 1883.



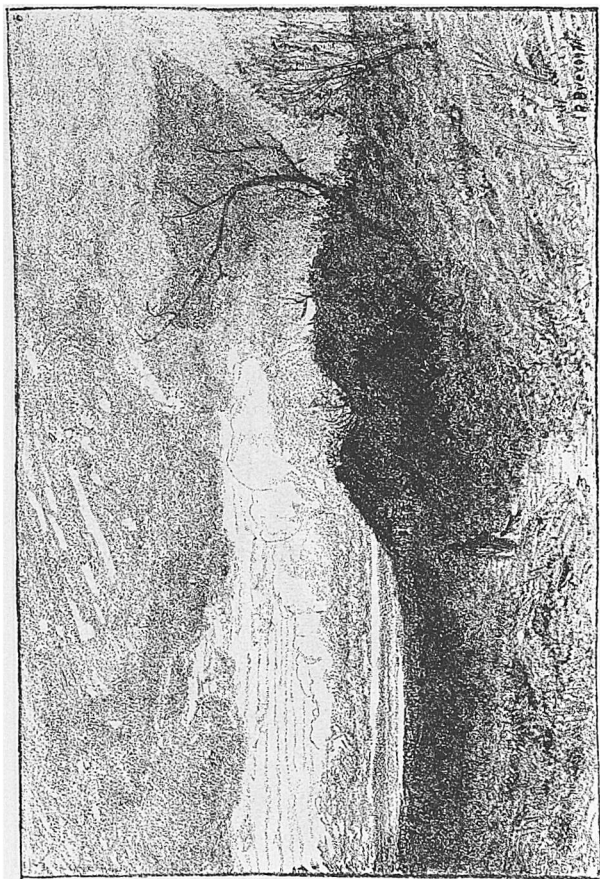
222.—THE COBBLERS.—(20 x 25).—Interior of a cobbler's shop, with all the details realized in a most effective way, with broad, simple handling. The men are excellent types. The effect of light is striking, and the coloring throughout is simple yet subtle. The painting has a wonderfully "stereoscopic" quality:—if the term may be allowed.

LEONARD OCHTMAN,—9 East Seventeenth Street, New York.—Born in Zonnemaire, Holland. Studied in Albany and in New York. First exhibited, 1882, at the National Academy, New York.



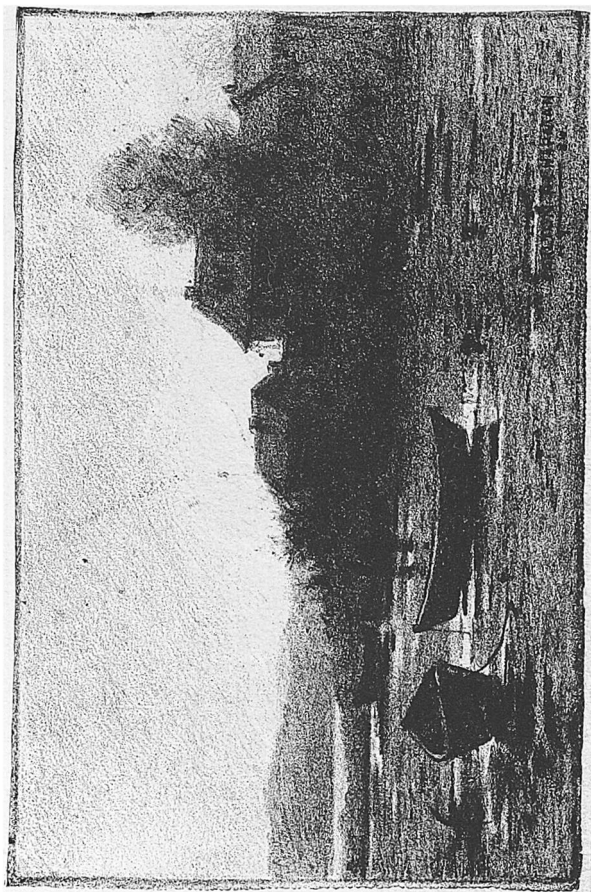
746.—THE CLOSE OF AN AUGUST DAY.—(10 x 14).—Shocks of grain on a hillside, behind which the sun is setting in a bright red sky.

JAMES R. BREVOORT, N. A.,—52 East Twenty-third Street, New York.—
 Born in New York, 1832. Pupil of T. S. Cummings, N. A. First exhibited, 1856,
 at the National Academy, New York; elected A. N. A., 1861; N. A., 1863. Member
 of the American Water Color Society.



583.—A DAY OF WIND ON THE BORDER OF A MOOR.—(32 x 48).—From
 a foreground of brush, rocks and heather, the moor stretches far into the distance.
 The sky indicates the wild force of the wind. The sunshine breaks through the
 clouds over the middle distance.

CARLTON T. CHAPMAN,—52 East Twenty-third Street, New York.—
Born in Ohio, 1860. Pupil of Walter Satterlee, A. N. A., and of the National Academy, New York. First exhibited, 1883, at the National Academy.



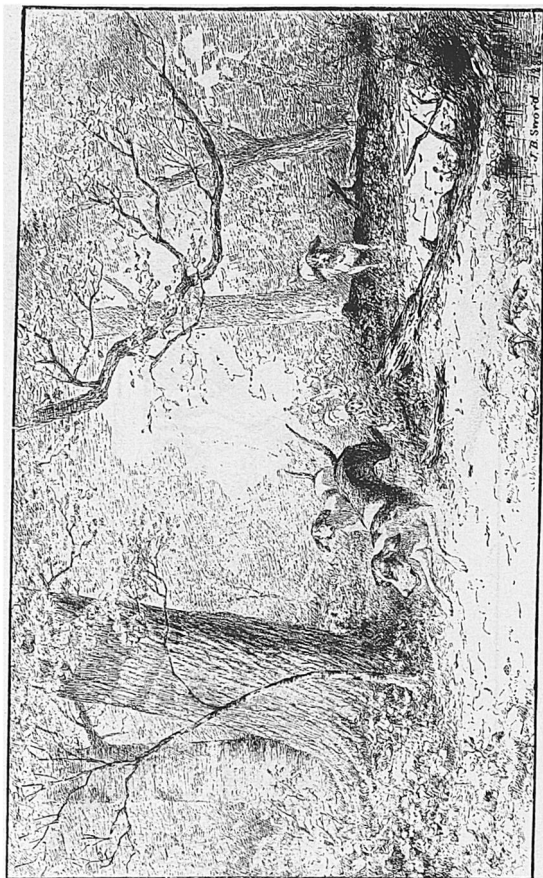
261.—IN THE TWILIGHT.—(12 x 20).—Scene near a fishing village; boats in the foreground, left by the tide. Sky, a deep yellow, reflected in the pools of water along the shore.

CHARLES MELVILLE DEWEY,—222 West Twenty-third Street, New York.
—Member of the Society of American Artists.



828.—EVENING.—(16 x 24)—Late Summer. Glowing yellow sky over the horizon, verging into a greenish tinge in the upper part of the canvas. Fore-ground in shadow, with pool reflecting the sky overhead. Fine effect of distance.

JAMES B. SWORD,—1520 Chestnut Street, Philadelphia, Pa.—Pupil of Wm. T. Richards, Philadelphia. First exhibited, 1863, at the National Academy, New York. President of the Philadelphia Society of Artists.



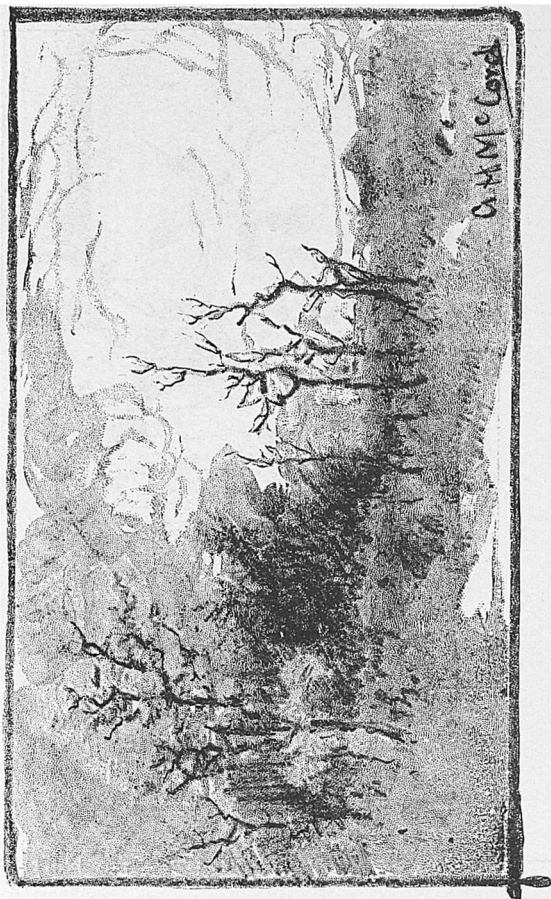
351.—IN FULL CRY.--(22 x 36).—A pack of hounds following a trail;—hunters in the distance.

J. JAY BARBER.—Columbus, Ohio.—Born in Ohio. Self-taught. First exhibited, 1881, at the National Academy, New York.



213.—BESIDE THE STILL WATERS.—(20 x 40).—Cattle on the marshy shore of a bay ; early morning effect.

GEORGE HERBERT McCORD, A. N. A.,—Morristown, N. J.—Born in New York, 1848. Pupil of Prof. Moses Morse, 1866. First exhibited 1868, at the National Academy, New York. Elected A. N. A., 1880. Silver Medal, Massachusetts Charitable Mechanics' Institute Exhibition, 1883. Member of the American Water Color Society, the Artists' Fund Society and of the Salmagundi Sketch Club.



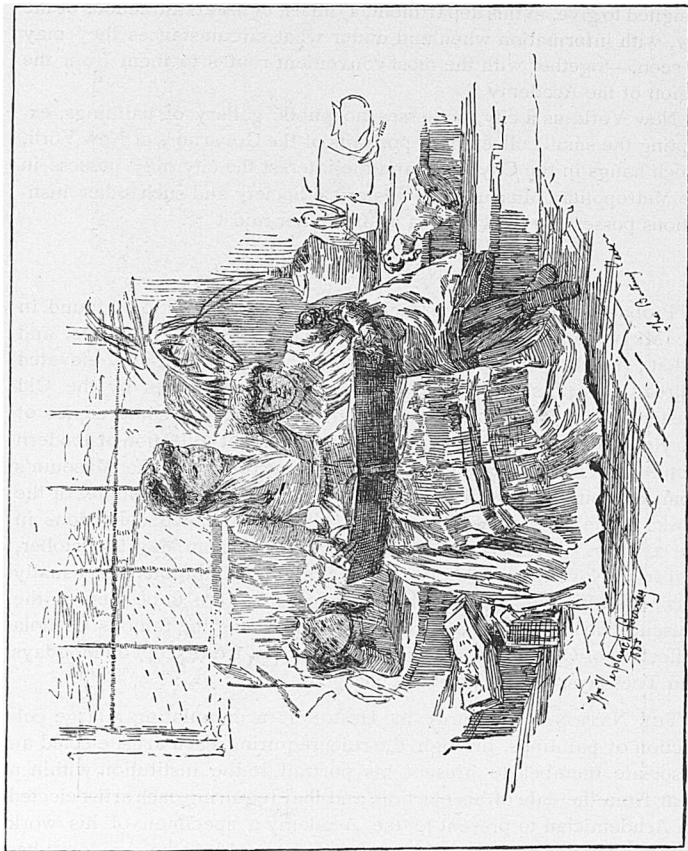
638.—LATE AUTUMN.—(20 x 30).—Meadow land, brown and gray, with field of "winter-wheat" in the distance. Sky, gray—with brilliant light clouds near the horizon.

MISS PATTY THUM,—1307 First Street, Louisville, Ky.—Pupil of Henry Van Ingen, at Vassar College, Poughkeepsie, N. Y., and, for a short time, of Thomas Eakins, in the Students' Guild of the Brooklyn Art Association.



148.—ROSES.—(13 x 18).—Careful study of cut roses lying on a walnut table.

WILLIAM VERPLANCK BIRNEY,—80 East Washington Square, New York. —Born in Cincinnati, 1858. Studied under Walter Smith in the Massachusetts Normal Art School, 1876-1879; one year in the Pennsylvania Academy of Fine Arts, Philadelphia, under Thomas Eakins, and four years (1880-1884) in the Royal Academy, Munich, under Profs. G. Benzur and W. Lindenschmidt, where he received "Honorable Mention" in 1881. First exhibited, 1883, at the International Exhibition, Munich. Member of the Philadelphia Sketch Club and of the American Artists' Club of Munich.



59.—THE BOTANY LESSON.—(25 x 30).—A picture painted in a high key, showing a green-house interior. Strong effect of light from the window.